musical
COURIER

OCTOBER 15, 1952 25 CENTS

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musical COURIER

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New Season Samplings

AS the new music season moves slowly into gear, some events which may be more or less symptomatic come to the attention.

Composers are coming out of their studios in increasing numbers to face their audiences. Example: The New Friends of Music in New York will present Stravinsky, Milhaud, Hindemith, Krenek, Copland and others in concerts including their works. Perhaps what is happening is a tendency to bridge the lamented "gap" that has existed not only between contemporary music and listeners, but between the creators and their patrons.

A leading management chain reports that the advance bookings for some of its groups, such as the Danish Radio Orchestra, the Dancers of Bali, the Boyd Neel Orchestra, Gershwin Concert Orchestra and others, are going very well. Such tours at one time were considered somewhat hazardous, considering the large numbers to be transported. Does this indicate that the modern taste inclines more to ensembles than individuals? Or is there a dearth of Pattis and Paderewskis?

The Philadelphia Orchestra played host to some 90 conductors of smaller ensembles in various cities, members of the American Symphony Orchestra League. About a dozen conducted portions of the various rehearsals at which the others "sat in." This may betoken the breaking down of the wall that has separated the highly professional orchestra and its more modest counterpart. It shows, too, that they have a common interest in music and should all work to promote its welfare.

While the Dancers of Bali are visiting the United States with their gamelan players, and some singers of the Fujiwara Opera Company of Tokyo are appearing with the New York City Opera Company in Butterfly, with their own settings and costumes, a group of *étoiles* from the Paris Opéra Ballet are collaborating with dancers of the Tokyo Opera Academy in the Japanese capital. Perhaps this indicates that — *pace* Kipling — East and West have decided to meet after all.

Increasing stress is being laid on the participation of audiences in what is occurring on the platforms. Composers' forums ending in audience questions are popular. The spirit of the Town Meeting, typical of the American democratic tradition, is coming increasingly into the realm of music. That would be an excellent way to break down the chasm—if any—existing between the two sides of the footlights.

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Music as Part of Education

One of the reasons why the Tudor Age was a splendid one in verse and music was that cultivated men and women learned to read music and to perform it along with other accomplishments of the well bred. There was no question—rough and ready as was this age—that King Henry VIII was a softie or something of a traitor to the ranks of the regular fellows because he wrote some songs. (Anne Boleyn also penned a sad ditty which has become memorable.) Reading and singing music was a form of expression available to the ordinary man, and not a dark mystery, as it came later to be considered by many.

This fact comes to mind in connection with the decision of Radio Station WQXR to continue its student concerts for the third season. These are known as "Musical Talent in Our Schools" programs, and feature talented high school pianists, violinists and cellists chosen in auditions. The panel of judges includes Heifetz, Horowitz, Artur Rubinstein, Serkin, Leonard Rose, Olin Downes, and Abram Chasins, music director of the station. In the past two years some 80 young aspirants have been heard by these judges, and 21 were selected each year to play on seven broadcasts. The school authorities have also cooperated with a sense of appreciation of the value of the contests in providing incentive.

Well worth noting are the purposes of this annual series, as summed up recently by Mr. Chasins: "The objectives are to encourage young people toward musical development as an essential part of their general education, to provide unique opportunities for them to be heard and advised by the leading musicians of our time, and to acquaint the public with the well-trained musical talents of the community."

Similar opportunities in other cities would do a great deal to bring into the open the great store of musical talent which abounds in this country. The radio and television studios have at their disposal a unique means for revealing such gifts.

ON THE COVER

Mary Bothwell, distinguished artist of concert and opera, recently returned to this country from her sixth summer series of European engagements. Last season the soprano was heard in New York in three Town Hall recitals, programming Hugo Wolf, Twentieth Century Composers, and the Schubert cycle, Die Schoene Muellerin. For her annual Town Hall appearance, Miss Bothwell has chosen Feb. 15 next and will list songs of Wagner, Wolf and Strauss.

During the past spring, the Canadian-born singer entered the recording field, and two LP albums were released by Royale Records in September. One is titled An Hour of Lieder, Hugo Wolf Sung by Mary Bothwell. The soprano has given a number of concerts in Europe and America devoted exclusively to the works of that master, and her selections from her repertoire are felicitously chosen. Her second album, An Hour of Concert Songs, lists many "home" favorites, including Annie Laurie, Ave Maria, Brahms' Wiegenlied and other simple melodies which require excellent singing technique for genuine effectiveness. Miss Bothwell became interested in this phase of recording, because of the educational and musical opportunities opened up for young music students in the wide-range distribution of records.

Vol. CXLVI, No. 5
Whole No. 3257

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-third Year
October 15, 1952

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

A CORRESPONDENT writes in to ask whether the Charles Hallé, mentioned in these columns a few issues ago, was the Hallé who founded the British orchestra that bears his name and is currently conducted by Sir John Barbirolli. It was indeed that very Hallé. He was a prominent musician in his day, and he died in Manchester in 1895, old and full of honors.

He had founded the Hallé Orchestra in 1857, about ten years after his settling in England. Previously he had been a touring pianist; and throughout his life he was never far from the concert platform, either as soloist or as accompanist to his second wife, the fine violinist Wilma Neruda. With the Hallé Orchestra he propagandized the music of Berlioz and other modernists, and also was active with several other British orchestras. Somehow, too, he found time to write an autobiography, a rather fascinating one.

It is fascinating because Hallé was right in the thick of the musical revolution that was going on in Paris during the Thirties and Forties. Just out of his child prodigy days, he had been sent to Paris from his native Germany to study with famed Kalkbrenner. Wide-eyed, the young, impressionable Hallé, still a greenhorn, heard his senior play and admired his elegant neatness. That lasted until he had an opportunity to hear Chopin and Liszt, at which point all memories of Kalkbrenner were hastily erased. Hallé's autobiography presents one of the most detailed studies of Chopin's and Liszt's keyboard styles in print.

About Liszt especially he is revealing. Like all pianists, Hallé was virtually struck dead by his performance. "When I heard him first I sat speechless for a quarter of an hour afterwards, in such a stupor of amazement had the man put me." This was written in a letter to his family. In later years, when Hallé came to write his memoirs, he was infinitely more tempered as a musician, and had some questioning things to write about Liszt's taste and musicianship. "I was, very young and most impressionable, but still his tacking on the finale of the C sharp minor sonata (Beethoven's) to the variations of the one in A flat, op. 26, gave me a shock. . . . Another example: he was fond at that time of playing in public his arrangement for piano of the Scherzo, The Storm and the finale from Beethoven's 'Pastoral Symphony'. . . . The peculiarity, the oddity, of the performance consisted in his playing the first eight bars of the Scherzo rather quicker than they are usually taken, and the following eight bars, the B major phrase, in a slow andante time; *'ces sont les vieux,'* he said to me on one occasion."

MUCH more revealing is the story that Hallé tells about the Bonn fête of 1845. For the first program, Liszt had composed a cantata "of considerable length, devoid of interest," after which Beethoven's music was to be played. Hallé and his friends listened patiently, "and we were preparing ourselves to enjoy Beethoven's music, when the Royalties, who had been detained until then, entered their box and Liszt, to our dismay, began the whole cantata over again, inflicting it a second time on the immense audience who, out of respect for the crowned heads, had to endure it."

Hallé was not gunning for Liszt, and he sounds like a fairly dispassionate reporter. But one realizes exactly what he thought of the man. There is in the autobiography a rather dreadful story about Liszt and the violinist Massart. The two musicians had stepped on the stage of the Conservatoire to play Beethoven's *Kreutzer* Sonata, and Massart had started the opening when a voice from the audience shouted "Robert le Diable!" The voice was referring to Liszt's operatic potpourri, one of his knock-'em-dead pieces; and presently the whole audience was demanding it, much like the crowd at a Horowitz concert gets around to shrieking for the *Stars and Stripes Forever*. Anyway, Liszt rose, according to Hallé, bowed at the mob and said: "I am always the humble servant of the public. Do you want the *Robert* before or after the sonata?" Renewed cries for *Robert;* whereupon Liszt dismissed poor Massart with a wave of the hand, "without a syllable of excuse or regret." One wonders, after reading all this, whether Ernest Newman's study of Liszt is as distorted as some of the composer's admirers would have us believe.

HALLÉ, in the course of his travels, became friendly with about all of the leading musicians of the day—Thalberg, Wagner, Paganini, Berlioz, Mendelssohn, Lind, Heller, Hiller. He writes sympathetically and quite penetratingly about them. He first met Wagner when the latter was starving in Paris. At that time, the name meant nothing to Hallé, who, with Stephen Heller, used to visit the great German composer to-be. Says Hallé, "He was no pianist or he might have given us some idea of his own work. He rarely spoke of his aspirations, but when he did so it was usually in a strain which made us wonder if, as the phrase goes, he was 'all there.'" Hallé, in the spring of 1841 (he gives the date as 1840 but he is in error), hastened to hear Wagner's *Christopher Columbus* Overture at a public performance. "As it was the first time we were to hear a specimen of our friend's music, we were naturally very curious and attended the concert with great expectations." But the music struck him as the work of a madman. It was not until he was able to examine the score of *Rienzi* that Hallé realized Wagner's genius. Later on, the paths of the two musicians were to converge. Each time Hallé "found it more difficult to recognize in him the genial, modest companion I had known so well. His manner of speech had become bombastic. . . ." The last time they met, Wagner modestly said, "You see, my dear Hallé, I shall make Bayreuth the centre of civilization." His dry answer was, "A noble aim, my dear master."

Hallé in 1850.

Here is how Hallé heard Paganini. It seems that, somehow, he had missed the great violinist's concert appearances. They got to be very friendly, and Paganini used to sit for hours listening to Hallé play the piano. "How I longed to hear him play it is impossible to describe, perhaps even to imagine. From my earliest childhood I had heard of Paganini and his art as something supernatural, and there I actually sat opposite to the man himself, but only looking at the hands that had created such wonders. On one never-to-be-forgotten occasion, after I had played and we had enjoyed a long silence, Paganini rose and approached his violin-case. What then passed in me can hardly be imagined. . . . Paganini opened the case, took the violin out, and began to tune it carefully with his fingers without using the bow; my agitation became almost intolerable. When he was satisfied, and I said to myself with a lump in my throat, 'How, now,, he'll take the bow!' he carefully put the violin back and shut the case."

Of Berlioz, Hallé was a close friend. To a sensitive musician like the German, Berlioz—who lived, breathed, was saturated in and fought for music all his life—was the symbol of artistic purity. And Hallé goes out of his way to point this out. "There never lived a musician who adored his art more than did Berlioz; he was, indeed, 'enthusiasm personified.' To hear him speak of, or rave about, a real *chef d'oeuvre*, such as *Armida*, *Iphigenia* or the C minor Symphony, the pitch of his voice rising higher and higher as he talked, was worth any performance of the same."

BERLIOZ' wife was no social asset. "I must say," remarked Hallé, "that his visits to me were more frequent than mine to him; for even at that time Madame Berlioz, the once charming and poetic Ophelia, had become somewhat repellent." Hallé, incidentally, confirms the famous passage in the Berlioz *Memoirs* about the near-fiasco during the Requiem when Habeneck, who was conducting, put down his baton at a crucial moment to take a pinch of snuff. Berlioz to the end of his life remained convinced that complete sabotage was intended, though Hallé gives Habeneck the benefit of the doubt. Perhaps, had he been in Berlioz' shoes, Hallé might have taken a stronger view, although there is nothing in his autobiography to suggest that he ever was anything but a perfect gentleman and the most honest and sincere of musicians.

San Francisco Opera Restores Mefistofele, Trittico

By Charlotte Hiller

SAN FRANCISCO.—To open the 30th opera season in San Francisco, Gaetano Merola, general director, chose Puccini's Tosca, a work which makes its special operatic point by superbly fusing the lyrical with the dramatic. Under Fausto Cleva's disciplined yet dynamic direction the score unfolded with irresistible poignancy. As in last year's performance Dorothy Kirsten sang the title part. Great as her interpretation then was, she meanwhile has explored the role still further and expresses its complexities more fully. Gratifying are the intelligence and good taste with which she avoids the obvious danger of overacting. It is to the advantage of the whole performance that she prefers subtlety to showiness. Vocally she was in splendid form throughout. As Scarpia, Robert Weede matched Miss Kirsten's achievement on all counts. This cannot quite be said of Mario Del Monaco's Cavaradossi. The tenor's bright, lustrous voice sounds best on high notes and in fortissimo. The more lyrical passages seem to elude his expressive capacity. Eugene Conley, whose voice is of much smaller volume, sang the same part in the repeat performance convincingly and beautifully. Desiré Ligeti as Angelotti again demonstrated superb dramatic skill, vocally and histrionically. Salvatore Baccaloni and Alessio De Paolis contributed their usual fine characterizations. The choral work prepared by Kurt Herbert Adler was on the high level set by Mr. Cleva and the orchestra.

Revival of Mefistofele

After not having been heard here for 29 years, the revival of Boito's Mefistofele is to be welcomed. Although written in 1868 when the composer was 25, and did not then nor later possess the musical inventiveness needed to fill so grandly designed a work, the score has many powerful and rewarding pages, with others that are less so. The choral scenes are particularly grandiose, and the ballet danced to compelling rhythms orchestrated with superior craftsmanship. Stage director Armando Agnini created an operatic spectacle which delighted the audience, and on popular demand a third performance will be added to the originally scheduled two. A large share of the success is due to the fine work of Kurt Herbert Adler's chorus, and to the excellent choreography for which William Christensen is responsible.

Nicola Rossi-Lemeni, who impressed last year as Boris Godounoff was as Mefistofele a more than life-size figure, both sinister and elegant, and again held the center of attention. His immense voice has become even more beautiful and—to its advantage—somewhat more weighty. Ferruccio Tagliavini as Faust provided another characterization remarkable for outstanding vocal and interpretative skill. Margherita's tender, moving music was expertly delivered by Bidu Sayao. Thelma Votipka's Martha was delightfully human and artistically satisfying. Jean Fenn made a promising debut as Helen of Troy. Virginio Assandri as Wagner and Margaret Roggero as Pantalis were impressive in these smaller parts. The many people involved, the various moods expressed in this presentation, call for a master in the pit to allow each its due. Fausto Cleva accomplished that task magnificently.

Aida with New Singers

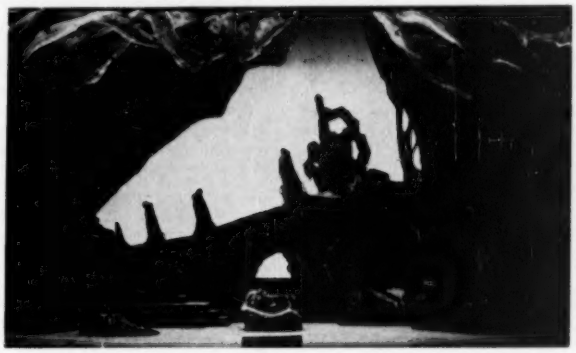
Verdi's Aida was entrusted to Kurt Herbert Adler as conductor, with fine results. The tempi employed seemed somewhat slower than usual, leading to a more detailed revelation of the orchestral fabric without in the least impairing the score's powerful drive. Mary Curtis made her local debut as Aida and displayed a good-sized dramatic soprano, rich and mellow of texture. She did not seem quite at ease on this occasion, and a more definite evaluation will be made after she has appeared in several more parts. In the repeat performance, Herva Nelli sang the title role. When she was heard here last year, she seemed to struggle with some of the problems which troubled Miss Curtis, either stage fright or lack of stage experience. Within the year, however, Miss Nelli has overcome this. She moves with a new freedom and uses her considerable and expressive power with shrewd judgment and restraint. Her pure voice flows in unhampered and easy manner and is capable of conveying human emotions tender or violent. As Radames, Mario Del Monaco had ample occasion to display his huge, virile tenor, but his interpretation lacked variety, musically and otherwise. Blanche Thebom's fine vocal equipment and attractive appearance are more than adequate to do justice to Amneris, but sometimes, in giving intensity to the womanly passions of the king's daughter, she resorted to acting devices that detracted from her regality. As Amonasro, Giuseppe Valdengo offered his most convincing characterization here up to now and he sang his music in magnificent style. Italo Tajo's High Priest was immensely satisfactory, as was Margaret Roggero's delivery of the Priestess' part. Desiré Ligeti, and in the repeat performance Jan Gbur, sang the role of the King expertly.

Rigoletto with Pons

The Rigoletto performance starring Lily Pons was quite a different Verdi, not only a different opera. Pietro Cimara, the conductor, obviously tailored it to fit the star, to the detriment of the whole. Miss Pons sang with her usual grace and agility in coloratura and poignancy in other passages. But the full, strong voices of Jan Peerce, the Duke, and Giuseppe Valdengo, Rigoletto, outshone the rather subdued sounds emanating from the pit. Claramae Turner and Nicola Moscona contributed fine characterizations of Maddalena and Sparafucile and Jan Gbur, making his San Francisco debut as Monterone, revealed a beautifully trained if not too weighty voice.

Puccini's Trittico in Toto

An interesting event was the performance of Puccini's Trittico, comprising the three one-act operas Il Tabarro, Suor Angelica and Gianni Schicchi.



BROCKEN SCENE, setting for Mefistofele, designed for the San Francisco Opera revival by Armando Agnini.

While Suor Angelica is intended as a contrast to the brutal ending of Il Tabarro and to the high comedy of Schicchi which follows, it is in my opinion by far the weakest due to its lack of action and variety. However, Mary Curtis managed to make Suor Angelica a thoroughly believable human being, bringing utmost thoughtfulness and sensitivity to this difficult part and singing beautifully on this occasion. As two seasons ago, Claramae Turner contrasted the part of the haughty, merciless Princess in voice and acting, and it remains one of her most memorable ones.

Il Tabarro presented in the main parts Robert Weede as Michele, Brenda Lewis as Giorgetta, his wife, and Walter Fredericks as Luigi, her lover, each of them giving outstanding performances. As La Frugola, Il Tinca and Il Talpa, Claramae Turner, Virginia Assandri and Moscona respectively contributed intelligent characterizations.

Italo Tajo sang and acted Gianni Schicchi superbly, and as the young lovers Lauretta and Rinuccio, Dorothy Warenskjold and Eugene Conley left little to be desired. Nelda Searsella made a fine debut as Nella. Others in the practically all-star cast were Thelma Votipka, Lorenzo Alvary, Desiré Ligeti, and George Cehanovsky.

Each of these operas had a different conductor. Kurt Herbert Adler as in 1950 was in charge of Suor Angelica, Glauco Curiel beautifully emphasized the haunting quality of Il Tabarro's score, and Karl Kritz gave Gianni Schicchi the necessary touch of crispness and humor.

Too late for inclusion in this review came the new productions of Don Giovanni and Rosenkavalier in English.

"Isles of Greece" Shelter a New Modern School

By Gisella Selden-Goth

ATHENS.—Any consideration of the music of Hellas usually includes a learned treatise on ancient concords, scales, modes and cadences, which infallibly winds up with the wistful statement that, in spite of century-old studies, nobody really knows how antique music sounded! These are, on the contrary, some passing notes about music in today's Greece, taken down by an observer lucky enough to meet in Athens a number of distinguished musicians who kindly provided ample information as to the role of musical activities in their country.

Modern Greece covers a territory of roughly 130,200 square meters. Not more than eight millions live in this area, roughly as many as in greater New York City. Of these an abnormally high percentage, about one million and a half, are concentrated in Athens, the capital, which with the inexorable growth of its modern buildings encircles the Sacred Hill of the Akropolis. Whatever is thought, planned and accomplished by Greeks in learning and education, letters and art, usually happens in Athens, and of course this applies to music too. "Music in Greece" really means "Music in Athens."

Early History of Orchestra

At the end of last century professors and students of the Athens Conservatory of Music founded what has remained to this day the country's one Symphony Orchestra. About 1910 this body became known as the Symphony Orchestra of the Athens Conservatory, under its first conductor, the Belgian Armand Marsick. Subsequently, it was led by several foreign-born musicians, Dimitri Mitropoulos, today Greece's leading musical ambassador in other lands, served as its leader on and off during eleven years prior to his emigration to the United States. Between the two wars, the orchestra was also honored with guest appearances of internationally renowned conductors, such as Hermann Scherchen, Clemens Krauss, Sir Malcolm Sargent, and others; the visit of Bruno Walter has remained a legend ever since.

In 1942 the Greek State took over the organization, and the Greek-born Ph. Oekonomides was elected as its permanent conductor. Though his activities were interrupted by the terrible war and postwar plight of the country, Mr. Oekonomides is still in charge of the orchestra's artistic directorship, sharing his work with Messrs. Vavayanni, Lykoudis and Paridis.

According to American standards, the sixty-five regular members of this orchestra have neither easy nor lavishly paid jobs. Besides their regular stint they are allowed to take appointments either at the National Opera or at the Greek Radio Station. They offer forty programs in the year-round series, performing once a week, in winter at the Athens Lyric Theatre, in summer on the platform erected for open-air concerts in the ancient Amphitheatre of Dionysos, seating more than 14,000. For this

PLAYING IN THE ANCIENT THEATRE OF DIONYSOS before a huge throng, the Athens Symphony Orchestra, assisted by a mixed chorus and solo quartet, offers an outdoor concert.

work, interrupted by an annual vacation of four weeks, they are paid, according to the scale of the instrumentalists, $100 to $200 a month. Considering the exceedingly high living costs in this country, it is hardly sufficient for a man with a family to make both ends meet.

Progress Since the War

Since the end of their last and most cruel war, the civil one, with its guerilla warfare which ceased only in 1949, later than anywhere in Europe, the Athens Orchestra has been striving hard to attain a standard of high international level. It has seen and continues to see outstanding guest conductors at its helm; recently Hans Knappertsbusch, Karl Böhm and Henry Barraud appeared with it.

The programs of the last few seasons have been sprinkled with names of contemporary composers familiar to the Western music world—Honegger and Ravel, Prokofieff, Cilea, Frank Martin, Paul Graener, Ildebrando Pizzetti, Alan Rawsthorne and others. Early Italian music is quite often presented and, naturally, the Neo-Greek composers' school is represented with as many performances as the public is willing to accept. It is hardly surprising that the audiences, not yet educated to assimilate a musical language originated and developed during their lifetime, are keener to fill the seats when a classical program is announced.

Audiences in Shadow of Akropolis

I had the opportunity to hear several of the summer programs, featuring the most popular and well-worn items of the symphonic literature, such as Beethoven's Fifth, Schubert's "Unfinished," and other works of the standard repertory. The sight of thousands of breathlessly listening men, women, and children, crowded on the ancient and uncomfortable marble steps—steps towering skywards so unbelievably high that the heaving human tide on its slopes seemed to roll down from the dark, rocky background of the Akropolis—makes an unforgettable impression even on the most blasé observer.

It is regrettable that no attempts are made to send this orchestra on a cultural mission to other Greek cities. Patras, Larissa, Saloniki, all of them thriving and populated communities, never hear symphonic music. The excuse for such neglect often given in answer to inquiries of foreign visitors is, "We are a poor country; we have no money."

Music Schools in Two Cities

Saloniki is the only other Greek city to boast its own Conservatory of Music. There are three such institutions in Athens, the oldest and most important having been founded in 1871. The other two are private educational organizations which maintain branches in a number of minor cities throughout the country. Plans are being made to set up an Athens Chamber Music Society, with a string quartet formed by the best instrumentalists of the Conservatory as its backbone. Until recently only the rare visits of foreign ensembles brought some quartet music to the Athens public. But important soloists now and then include Greece in their Near East tours.

Opera Popular with Masses

The playbill of the Athens Lyric Theatre may be compared to those of medium-sized European opera houses. Italian opera, which during the whole of the nineteenth century exerted exclusive influence on the then rising generation of Greek composers, is still the most attractive genre. Viennese operetta is frequently performed and immensely popular. A few original national works, mostly dating back to the 'twenties and 'thirties, are occasionally offered. I was told that the opera Protomasteros (The Foreman), a musical drama of originality and talent, composed by Manolis Kalomiris in 1915, appears regularly on the Greek opera stage, and although heavily influenced by Wagnerian conceptions, deserves to be known outside Greece.

The permanent conductor of the Athens Opera has been for many years the Viennese-born Max Pfeffer. The ensemble boasts a first class soprano, Mme. Anna Synodinos, equally remarkable as to voice, appearance and acting, and an outstanding premiere danseuse, Helen Zukhala. Most of the imaginative staging and the tasteful sets today are based on the work of the former stage director, Renato Mordo, who, to the great regret of Athens opera lovers, left the city for Istanbul a few years ago. America and Europe are familiar with the

fine art of Elena Nikolaidi, who has won success in other countries and lives abroad.

Dearth of Publication

It seems difficult to speak of the most important aspects of a country's musical achievements, the purely creative ones, if no opportunity is given to hear what is being composed, or even to take a look at an original score. The diffusion of modern Greek music is enormously hampered by the lack of publishing, or even mechanical reproducing and multiplying facilities.

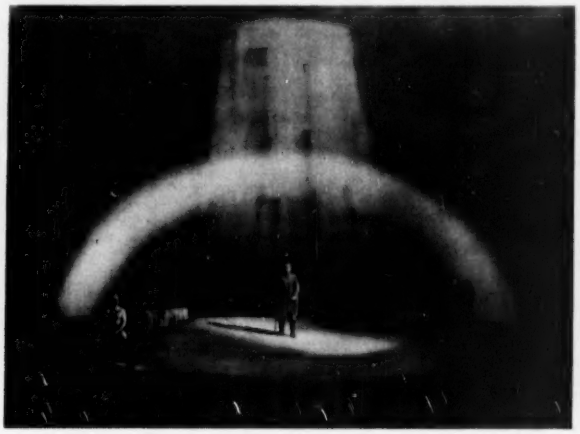
It is hardly credible that until 1947 not one orchestral score had been printed in the country. In that year the Institut Français d'Athènes, which today rivals similar British and American cultural enterprises in furthering all branches of neo-Greek cultural activities, generously provided for the publication of five symphonic scores. The composers thus benefited were the previously mentioned Kalomiris (an Academician, considered today the "*doyen*" of the modern Greek composers' movement and highest musical authority here), Varvoglis, Poniridy, Riadis, and Skalkotas. All these musicians have been educated abroad, partly in German and Viennese, partly in French schools, of which they represent the current styles and influeinces in their works. They have composed in the fields of symphonic, dramatic, chamber and vocal music. Little of their work has been heard in the Western music world, though an occasional Greek composition may appear in Paris, London or New York.

A piano and violin team comprising the composer Lykoudis and his wife is scheduled for appearance in Manhattan next season, to present seven Sonatas of Greek composers for the first time on the American continent.

Skalkotas' Works Praised

Special mention is due a composer of the relatively younger generation, Nikos Skalkotas (1904-1949) who, in the late 'twenties, studied in Berlin with Schoenberg, and was referred to by his master as one of his most talented pupils. Skalkotas represents the element of fermentation in contemporary Greek music. He first started working with the twelve-tone system, and introduced it into the artistic consciousness of his colleagues. Proclaiming him a musical genius, an enthusiastic group of friends is working in an unselfish way to study, sort, revise, copy, and assemble the long list of his posthumous works in a Skalkotas Archive. These scores are completely unknown, never performed, never published, with the exception of a hardly representative adaptation of a series of Greek Dances, published by the French Institut, previously mentioned. The efforts of the group were recently rewarded by an interest shown by Universal Edition of Vienna in publishing a number of Skalkotas' compositions. In New York Dimitri Mitropoulos plans to introduce his symphonic overture, The Return of Ulysses, on one of this season's Philharmonic-Symphony programs. This event will offer the best opportunity to judge whether new Greek music is destined to take an important place in the productions of our times.

Bayreuth Uses Novel Production Techniques



FINAL SCENE FROM DAS RHEINGOLD as staged at Bayreuth. Above, Wieland and Wolfgang Wagner, grandsons of the composer, in charge of the festivals today, seen at a rehearsal.

BAYREUTH.—The Bayreuth Festival has undergone a transformation to the simpler and more stylized, as was particularly evident this season—the second since its post-war resumption.

According to some there is good authority for this in a remark of its founder. "How I abhor the atmosphere of greasepaint and mummery," wrote Wagner in 1877. "I am reminded of those disgusting masquerades, and now that I have invented the invisible orchestra, I should like to invent the invisible stage."

Anachronistic as this may seem, in 1951 and 1952 the heirs to Wagner's spiritual inheritance—his grandsons Wolfgang and Wieland—have set themselves the task of creating the essential mood of their grandfather's music dramas with new means.

In the scenic performance, Wieland has eliminated everything which even slightly might recall to us Wagner's theatre of illusions, with its conventions and pseudo-historic atmosphere. The scenic design today is governed as much by "baby spots," "tormentors," reflectors and projection slides as it formerly was by painting. Illuminated areas have replaced lighted canvas backdrops and "flats." Wieland (who is the stage director, while Wolfgang attends to the often financially difficult production problems) feels strongly that it would be foolish to preserve elements outdated by modern technical developments. This consideration and the stern dictates of economy have combined to make the new productions at Bayreuth this year almost austere.

Simplification of Décor

The principle of the grandsons of Wagner is to reduce the scene to spiritual-symbolic meanings, with the greatest possible simplicity of expression.

And thus the Wagner renaissance continues at Bayreuth, unhampered by all conventions of previous Wagner operas, essentially choreographic in its conception, unbelievably effective in its result. We have left behind us all of Wotan's helmets and beards and all the waves of the Rhine. Wieland Wagner has removed about every "prop" which may distract from the central theme of the work.

The novelty of this year was the new Tristan and Isolde, a production so different from any seen before that Wieland Wagner and not Herbert von Karajan, its conductor, was the hero of the evening. Dispensing with almost every item on the prop-list, such as sails in Act I, the garden, rampart and castle in Act II and showing nothing but Tristan's couch in Act III—the performance emerges superbly, with its scenic effects depending on lighting exclusively. Ramon Vinay as Tristan, Astrid Varnay as Isolde (alternating with Martha Moedl), Gustav Neidlinger as Kurwenal, Ludwig Weber as King Marke and Irra Malaniuk as Brangaene gave the performance a fine sense of dramatic and pictorial unity, and achieved a high standard in singing and acting.

No noteworthy changes occurred in The Ring, conducted masterfully by Joseph Keilberth, joining the festival conductors this year; or in Meistersinger, led by Knappertsbusch, with a much improved Sachs in Otto Edelmann.

The finest production at Bayreuth remains its Parsifal, in which George London, singing the role of Amfortas, was especially praiseworthy. Seeing it there makes one realize anew how right Richard Wagner was in wanting to keep this particular production away from every other theatre. Nowhere could the mood of this work and the sound of its orchestra be duplicated—nor for that matter the impact on the audience in what might well be called utter perfection of a true Wagnerian production.

TRUDY GOTH.

Aix Fete Restores Iphigénie by Gluck

By Suzanne Demarquez

AIX-EN-PROVENCE, FRANCE.—The festival in this picturesque city of splendid 17th and 18th century mansions and ornate fountains, given this year for the fifth time, revealed that it has gained an international stature. The new opera productions on an outdoor stage in the courtyard of the Archbishop's Palace included Mozart's Le Nozze di Figaro and Gluck's Iphigénie en Tauride, while Don Giovanni remains the pearl among the festival bills.

In Figaro, Hans Rosbaud, conducting the orchestra of the Paris Société des Concerts, obtained ravishing nuances. He also accompanied the recitatives in a manner that won general admiration. As the Countess, Leonie Rysanek appeared less at ease than as Arabella in the Strauss opera, in which she triumphed in Paris. Yet her style was impeccable, and she managed her large voice with art, obtaining many beautiful shadings. Heinz Rehfuss exerted charm as Almaviva, singing with consummate art. Graziella Sciutti played the role of Susanna with a splendid voice, great spirit and Latin petulance. Michel Roux, of the Paris Opéra and Hugues Cuénod, from La Scala, were excellent as Figaro and Don Basilio, respectively.

The *décors* by Antoni Clavé—the same who did the setting for Don Perlimplin by Rieti at the recent Paris Festival—departed from tradition in adding an accent of the Spanish baroque, but the style was quite successful. The first and third sets evoked the 18th century past of Aix, and added to the charm of the spectacle.

Gluck Drama Resuscitated

The second novelty, Iphigénie en Tauride, had as its chief feature the embodiment of the title role by Patricia Neway, American soprano. A born tragedienne, with noble movement, and voice with profoundly human inflections, she is remembered for her work in The Consul in Paris, and made a stunning heroine. Somewhat hampered by having to use the French text, her interpretation in general was that of a notable artist. Pierre Mollet sang Oreste with a voice not too strong but used in excellent style. The Canadian tenor Leopold Simoneau, as Pylade, showed a magnificent vocal organ. The young Italian conductor Carlo Maria Giulini proved an impressive musical director.

The *décors* and costumes by André Masson provoked lively discussion. They sought to recapture a mythological past of primitive sort, and for my part, I found them quite beautiful. The staging was by Jan Doat, who had done the fine production of Honegger's Joan, at the Paris Opéra.

A new singer heard as Don Giovanni was Rehfuss—a tall, distinguished figure with convincing vocal art, he impersonated the noble seigneur avid for pleasures rather than the cynical adventurer. Marcello Cortis was a fine Leporello in every respect, and his Catalogue air a triumph. Simoneau as Don Ottavio, Raphael Arie and Iraldo Coda added to the effective ensemble. The women were less outstanding. Pierette Alarie was a delightful Zerlina, but neither Carla Martinis nor Leonie Rysanek were made, vocally or physically, to interpret Donna Anna and Elvira. The settings by Cassandre again delighted the public.

Concerts and Conferences

In the concerts, Rosbaud and Jean Martinon wielded the baton alternately with the Société du Concerts and the Orchestra of the Southwestern Radio, Baden-Baden. The first hearings included a Symphony by the young French composer Henri Dutilleux, who won the Prix de Rome in 1938. His score is solidly built, with a variety of orchestration, imagination in the use of the instruments, and an intermezzo developing a long and moving melodic phrase.

For the closing concert, the noted musicologist Marc Pincherlé, secretary-general of the festival, had asked seven composers—Honegger, Daniel Lesur, Roland-Manuel, Germaine Tailleferre, Poulenc, Sauguet and Auric—to write variations on a theme by Campra, who was born at Aix. Titled Guirlande, it subjects the simple motif to the most ingenious orchestral colorings. Its success rivalled the theatrical evenings of the fête.

Noted soloists who appeared at Aix included pianist Clara Haskil, a fine interpreter of Mozart; Peter Pears and Benjamin Britten, who gave a memorable recital in the 18th century surroundings of the Courtyard in the Hotel de Ville. One should also mention the discussion led by Roland-Manuel (under the presidency of the Rector of the University of Aix) on the subject, Is There a Gulf between the General Public and Contemporary Music? A number of musicians from various cities took part among these the American composer and critic, Virgil Thomson.

Besançon Draws Throng

Another outstanding French festival was that in Besançon, long the capital of the Holy Roman Empire, which retains much beauty in its setting and monuments. The magnificent Grand Theatre, built in the 17th century, and the Renaissance Palace with splendid tapestries, were the background for a notable musical series. Two concerts were led by the young Roberto Benzi and George Sebastian with the Orchestra of the Conservatoire; the first giving a colorful reading of the Moussorgsky-Ravel Pictures at an Exhibition, also a symphony and the cello concerto of Haydn, played superiorly by Pierre Fournier; while Sebastian, assisted by Kirsten Flagstad in excerpts from Elektra and Tristan and Isolde, sung with much power, and songs of Grieg, won acclamation for his orchestral readings.

JULIAN OLEVSKY, young American violinist, left Idlewild Airport, New York, on Sept. 30 for his first European tour, which includes Stockholm, Copenhagen, Amsterdam, Brussels, Paris, Milan, Vienna and London. Mr. Olevsky will return to the U. S. at the end of December and will give a Carnegie Hall recital on Jan. 27 next.

In the Grand Salle of the old Parliament building there were sessions of chamber music—including a fine recital by Fournier, who played a Bach Suite, sonatas by Brahms and Honegger, and Tchaikovsky's Rococo Variations with great success. The Pascal Quartet was much applauded for its purity of tone, sonority and finesse in works of Beethoven, Brahms and a first hearing of a Quartet by Charles Dodane, written in a pure and somewhat classical contrapuntal style.

Two gala dance programs were given by the ensemble of the Paris Opera in the beautiful Grand Theatre, including excerpts from Castor et Pollux, choreographed by Aveline, and two ballets which had premieres in the capital this season—Les Caprices de Cupidon, devised by Harald Lander, and Les Fourberies de Scapin, by Lifar. Among the dancers were Lifar, Michel Renault, Max Bozzoni, Nina Vyroubova, Liane Dayde, Chr. Vaussard, and Madeleine Lafon, all received with acclaim.

Young Conductors Compete

The annual Concours Internationale for orchestral conductors under 30, with the jury presided over by Henri Büsser awarded the first prize to a French youth, Jean Périsson, and the second to an Austrian, Wolfgang Gabriel. Besides money awards the winners are assured of a number of engagements, and the public interest was warm. . . . The writer was not able to hear the first performance in France of Menotti's Piano Concerto, interpreted by Yuri Boukoff, eighth winner in the recent Queen Elisabeth Concours in Brussels, with the Orchestra National under Ataulfo Argenta. The work aroused keen interest and much discussion. . . . In addition to the music, the Festival presented an exhibition of paintings by Courbet, another marking the 150th birth anniversary of Victor Hugo, and viewings of the famous Flemish tapestries depicting the story of Charles V, in the Palais built in the 15th Century by Granvelle.

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Lucerne Festival Is International

By Dr. Boris Schwarz

LUCERNE, SWITZERLAND.—Among the bewildering number of festivals which dot the musical map of Europe, the International Music Festival of Lucerne occupies an honored place. Established in 1938 with Arturo Toscanini as guiding spirit and kept alive through the difficult war years, the Lucerne Festival attracts a truly cosmopolitan and ever-growing audience to the beautiful shores of the *Vierwaldstädter See*.

This year's opening concert was conducted by Sir John Barbirolli, with the pianist Clara Haskil as soloist. The modernistic hall of the Kunsthaus, normally seating 1,800, was filled beyond capacity, and the discriminating audience gave both conductor and soloist a rousing ovation. The program was rather on the conventional side: the Overture to Semiramide by Rossini, the Fantasia on a Theme of Tallis by Vaughan Williams, the Piano Concerto in F minor by Chopin, and the Fourth Symphony by Brahms.

Barbirolli impressed immediately by his firm command of the orchestra: the attacks were clear and precise, the sound was rich and vibrant, the rhythm pulsating and elastic. He has grown in musical stature since he left the New York Philharmonic-Symphony in 1943, and it would indeed be an interesting experience to welcome him back for a guest appearance. Particularly noticeable was the conductor's affinity to the Vaughan Williams opus; some of the subtlest playing of the evening was achieved in this work, although even his devotion did not entirely succeed in dispelling a certain tedium in the composition. In the Brahms Symphony, Barbirolli favored a rich, glowing sound and a virile approach which at times became overly robust and lacking in subtlety and finesse.

Clara Haskil played the Chopin Concerto with impeccable technique and refined taste, although one wished occasionally for more fire and bravura. Evidently her style is closer to Mozart than to Chopin. The Festival Orchestra, whose members are drawn from among Switzerland's finest instrumentalists, sounded extremely well-balanced and especially glowing in the string sections.

Reception at Tribschen

Prior to the opening concert, a reception and musicale for the members of the press took place at Villa Tribschen, where Richard Wagner spent six of the happiest years of his life, from 1866 to 1872. After a cordial welcome by the Mayor of Lucerne, Dr. M. Wey, Wagner's Siegfried Idyll was played in its original version for thirteen solo instruments under the sensitive direction of Max Sturzenegger. The choice of this composition was singularly appropriate; as is well known, Wagner composed it at Tribschen as a birthday gift for Frau Cosima, and it was first performed in the hall of the villa on Dec. 25, 1870. The stately mansion, overlooking Lake Lucerne and the distant Alps—a setting "beautiful and holy beyond all imagination," in Wagner's words—now houses the Richard Wagner Museum, where many original scores, manuscripts, letters, and pictures of the master are on permanent exhibit.

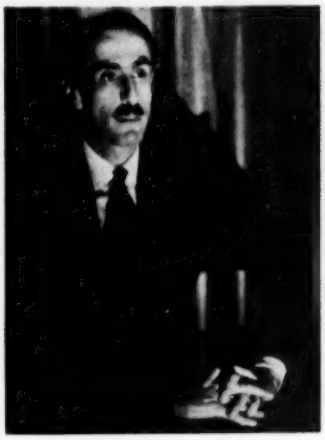
In the course of the Lucerne Festival, which ran until Aug. 31, five more major symphony concerts were presented, conducted by Herbert von Karajan, André Cluytens, Eugene Ormandy, Paul Hindemith, and Ferenc Fricsay—the last two in replacement of Wilhelm Furtwängler, who had to cancel his appearance because of illness.

The closing concert brought Handel's Messiah under the direction of Robert Denzler. Other ensembles appearing during the Festival were the Stuttgart Chamber Orchestra under Karl Münchinger, the Zurich Collegium Musicum under Paul Sacher, and Lucerne's own permanent orchestra ("Allgemeine Musikgesellschaft") under Sturzenegger. Among the soloists heard were sopranos Kirsten Flagstad and Elizabeth Schwarzkopf, violinists Isaac Stern and Wolfgang Schneiderhan, pianists Solomon and Robert Casadesus, and cellist Pierre Fournier. An organ recital by Marcel Dupré and two chamber music concerts by the Vegh Quartet and the Fischer-Schneiderhan-Mainardi Trio were also among the features.

In such an array of brilliant names, the only regret is that the programs, though well chosen, are kept too retrospective, and that contemporary composers, especially those of the younger generation, are given so small a space. A festival so firmly established as that of Lucerne could well afford to offer more encouragement to contemporary music.

Swarthout Returns from Europe

Gladys Swarthout returned from Europe Oct. 15. The noted mezzo-soprano will open the concert season of the National Symphony Orchestra in Washington, D. C., on Oct. 21 as guest soloist under the baton of Howard Mitchell.



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From Paris to Glendalough, Music Of Europe Shows Stirring Contrasts

LAZARE SAMINSKY

By Lazare Saminsky

IT is one of the charms of Paris—now, not unlike New York, the rendezvous of "everything in music" and caravansary for its latest wares—to be able to wheel out of its unpredictable wings fresh figures with new voices. Or to resist imposition of other talents for which it does not care.

Tout comme chez nous, Paris is growing alarmingly into a hard-visaged, indigestible exhibit of "today in music"; fast losing taste for subtle divergencies of the tonal mind; rather faintly discriminating between aloof creators of size and reigning counterfeit.

Yet when some of the ruling Parisian "smart-alecks" used a public discussion of "Musical Creation of the XXth Century" to belittle the work of Florent Schmitt, still the greatest composer of present-day France and its most accomplished master, a host of brilliant men of music, including Honegger, Messiaen and Enesco, rose angrily to denounce the manoeuvre.

Even in its "everything in music" aspect, Paris turns out at times prodigious and touching gatherings of great figures. At a reunion of old friends in the elegant Passy house of Madame Frederic-Moreau, prominent Parisian hostess, writer and translator of D. H. Lawrence's novels, it was thrilling to find—in the same drawing room and at the same hour—a phalanx of some of the greatest musicians of the world.

Here were Florent Schmitt, over eighty and brimful of his old, irrepressible vitality; Arthur Honegger, whose sixtieth birthday has just been celebrated—Honegger with his still charm of a cloistered, thoroughly introverted personality; Villa-Lobos, the greatest composer of Latin America, a somberly placid rock hiding untold dynamics of creation; Georges Enesco, very ill and bent, yet exuding his unfailing graciousness, finesse and dignity of a grand artist; and Claude Delvincourt, powerful musician and director of the Conservatoire National de France, still wearing the dramatic decoration of a war veteran, the black patch over his right eye.

Britain Surrenders to Atonalism

Across the Channel and the Irish Sea, I found more excitement pertaining to things very old, and to things recent. Behold, a school of British atonalists. The propagation of atonal faith is carried on by leaps; it has landed in odd places. From its Germanic citadels it jumped to Holland and some Scandinavian spots, then to Buenos Aires, of all places. Yet it never seemed to have taken hold of the British *avant-garde* until recently, in spite of the fact that England has for years kept a tight tenancy on the official fount of modernistic musical activities, the International Society of Contemporary Music.

At another reunion with an old friend, Edward Clark of London, gifted conductor and musicologist, former BBC director, and, for several years until recently the international president of ISCM (in his youth he also studied with Schoenberg), I was able to compare notes on the twelve-tone religion's latest conquest above the channel. There is now a very young and active atonalist group in England headed by Elizabeth Lutyens, daughter of the famous architect and president of the Royal Academy; and by Humphrey Searle, whose Poem for twenty-two string instruments had a successful premiere at the ISCM festival in Salzburg this summer.

It fell, however, to a great center of textiles and business, good-natured Manchester, to surprise one with its lively interest in many things musical and with thrilling exhibits of old Latin folk-art. At the "Spanish Serenade" in the adorable little Library Theatre hiding itself in Manchester's vast St. Peter's Square, I saw the fine dancer and clever director, Pepita Sarazena, with her array of dancing partners, singers and guitarists perform exciting, rare old airs and dances of Estremadura, Novarra and Aragon, in discreet settings of some of the newer composers of Spain, Halffter, Infante and Sandoval. A still greater surprise was the hearing in Manchester of a program of medieval airs of the XIIth and XIIIth centuries by Arnaud Daniel, Bernard de Ventadour, Thibaut de Champagne, all of them great troubadours, sung, played on the lute and commented upon by these most unusual musicians.

The singer was Elisabeth Vinaver, soprano, a Cheshire girl, enchanting in her abandon, delicate musical sense and animated beauty! (*Pardessus du marche*, the period of her songs was quite related to herself, since she is a direct descendant of Sir Hugh Mallet, the Norman Knight, companion of William the Conqueror.) Her husband, the lutheinist and commentator of the evening, was the brilliant scholar and authority on Celtic and Arthurian lore, Dr. Eugene Vinaver, of the Universities of Oxford and Manchester, editor of Malory's Morte d' Arthur and author of books on Racine and the Tristan legends.

The Magic of Ireland

At the end of this tonal rainbow lay Ireland, with her gentle magic of lakelands and delicate green tapestry of foilage—a magic suffused by the allurring old *melos* of the country and its lively musical history. At Saint Michan's in Dublin, a Dark Ages shrine built by invader-Danes about the time of William the Conqueror's battle at Hastings, you inspect the ancient vaults, shake the leathery hand of an entombed Crusader (not embalmed but preserved by peculiar radiation), then mount to the newer upper auditorium to hear the Handel organ. Here in 1725 Handel played an organ recital for an admiring King, George of England, of the new Hanoverian line.

In Glendalough—Glen of the Two Lakes—some forty miles from Dublin, a corner of fantastic beauty, of shifting lights and colors, little crowds of Irish youths coming from everywhere wander among other relics of the Dark Ages also built by the Danes; stout and square, small churches, fortresses and tall and very thin watchtowers reached by underground passes. There the last resistance to conquerors was offered. And again the past is awakened by lively talk and the touching old songs of Ireland.

That circlet of islands of old civilization and fresh inlet of new culture and new music, the Northwestern corner of Europe, those Anglican and Celtic lands—one looks at them with loving expectation.

Lazare Saminsky, New York composer, director of the annual Three Choir Festival, and author of Living Music of the Americas, recently returned after engagements in Europe. He conducted in Paris, for the State Radio of France, the finale of his recently published opera, The Vision of Ariel, which will have its stage premiere in Chicago next January. J. W. Chester, London publishers, will represent Mr. Saminsky's major symphonic and stage works.

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Ballet and Proms In London Halls

By Arthur Nowell

LONDON. — Since the war there has been no closed season in music activities here, which run through the entire year. Recently the chief fare has been ballet, and an outstanding event was the production at Covent Garden of Delibes' Sylvia as a three act work by the Sadler's Wells Ballet Company. Based on Tasso's Aminta, the new version is by Frederick Ashton, and the attractive *décor* and costumes are by Robin and Christopher Ironside. The three scenes show A Sacred Wood, Orion's Grotto, and A Seacoast near the Temple of Diana. There are a number of difficult solo dances in this essentially classic ballet. The work gives the best opportunity in years to Margot Fonteyn, who was excellently partnered at the premiere by Michael Somes. They were ably supported by John Hart and Alexander Grant. The title role at later performances was to be taken by Violetta Elvin and Beryl Gray. The ballet should be one of the company's greatest successes, and will doubtless be seen in the U. S. when the Sadler's Wells returns a year hence.

Festival Ballet Premieres

The Festival Ballet, under the artistic direction of Anton Dolin, gave a series at the Royal Festival Hall, transformed with curtain, proscenium, stage and full lighting. The company numbers 80 and the *régisseur* is Nicholas Beriosoff. The repertoire includes nearly 20 ballets. Premieres included Vision of Marguerite, arranged by Ashton to Liszt's Mephisto Waltz No. 1, in which Belinda Wright was Marguerite, John Gilpin the Faust, and Briansky the Mephistopheles. A world premiere was Michael Charnley's new ballet, Symphony for Fun, based on the American composer Don Gillis' Symphony Five and a Half. Without a definite story, it is gay and has attractive costumes. Yvette Chauviré appeared as guest artist and won conspicuous success sa Giselle. An evening was devoted to honoring the memory of Fokine, and it included Petrouchka, with Dolin in the title role; Les Sylphides; and Prince Igor with Trunoff. This evening evoked memories of the great Diaghileff days in the Coronation Year 1911, when Russian ballet first took London by storm.

Kaufman in Vivaldi Cycle

A notable feature of recent concerts was the London premiere of Vivaldi's op. 9, a series of 12 short violin concertos titled La Cetra (The Lyre) by the fine American violinist Louis Kaufman, with the cooperation of the Goldsbrough Orchestra. Though the score was published in 1728, the performance was made possible by the research of Mr. Kaufman, who gave the work on two successive evenings for invited audiences (it was also broadcast). The concertos are brilliantly constructed, and the slow movements in particular are of a haunting beauty. The soloist showed a warm, sensitive tone and impeccable musical feeling. Mr. Kaufman planned a public hearing at the Royal Festival Hall, again conducting the orchestra while playing the works, as in Vivaldi's time.

U. S. Artists and Works Heard

The United States Army Field Band appeared at the Festival Hall in a concert in aid of the SSAFA. Major Chester Whiting, the conductor, included the Rossini William Tell Overture and Chabrier's Spanish Rhapsody in the list. These welcome visitors were enthusiastically received.

The Proms season of eight weeks has as usual attracted large audiences. The playing, especially of the BBC Symphony under Sargent, was on a level of regular symphonic concerts. Included among the less familiar items were Walter Piston's Violin Concerto with Yfrah Neaman as soloist; Britten's Piano and Violin Concertos (both heard the same evening), the former superbly done by Jacques Abram ,and the latter by Bronislav Gimpel, also a fine performer. Martinu's Concerto for Two Pianos and Orchestra was offered by the brilliant team of Ethel Bartlett and Rae Robertson, who also later gave a Festival Hall recital including the London premiere of Martinu's Czech Dance Suite. A new work for harmonica, strings and piano written by Vaughan Williams for Larry Adler attracted an enormous audience. This novelty, magnificently played, had to be repeated after the composer, conductor and soloist responded to innumerable recalls.

Vaughan Williams Honored at 80

In honor of the approaching 80th birthday of Vaughan Williams, which falls on Oct. 12, all of his Symphonies were played recently at the Promenade Concerts. He conducted the Fifth with the London Philharmonic, and won one of the greatest ovations of his long and illustrious career. Apropos, his new Seventh Symphony, entitled Sinfonia Antarctica, is to have its premiere in January by the Hallé Orchestra under Barbirolli—first at Manchester and a few evenings later at a Royal Philharmonic concert in London by the same orchestra and conductor.

NUPTIALS . . . Artiss de Volt, American harpist, member of the faculty of the Summer Academy of the Mozarteum, was married on Aug. 9 to Robert Mathias Zacharias of Latrobe, Pa. L. to r., Dr. Eberhard Preussner, director, Summer Academy of the Mozarteum; Dr. Bernhard Paumgartner, director of the Salzburg Festival and of the Mozarteum; Miss deVolt; Mr. Zacharias; the Rev. Gerhart Florey, pastor of the Evangelical Church of Salzburg. Wedding music was performed by Prof. Franz Sauer, organist of Salzburg Cathedral. Mr. and Mrs. Zacharias returned to the U. S. on the Ile de France. Following a busy concert season for the bride, they will go to their home at Sea Island.

33,000 Enter NGPT Auditions

Thirty-three thousand young musicians in 402 towns and cities of the United States and Cuba entered the 1952 National Piano Playing Auditions, sponsored by the National Guild of Piano Teachers and the American College of Musicians. Success in these annual auditions entitles a participant to membership in the National Fraternity of Student Musicians.

There are six types of membership in the NFSM in each classification from Beginner to Artist—Pledge, Local, District, State, National and International. Pledge membership may be attained by a student's creditably performing before his adjudicator only one memorized piece from standard piano literature. Local membership requires two to three selections; District, 4 to 6; State, 7 to 9; National, 10 to 14; and 15 to 20 numbers are required for International membership. Some 10,000 pupils now achieve National rating each year. The average student makes the Auditions with nine pieces in his repertoire. Such awards as membership certificates, frat pins, and various types of medals are bestowed in the National Auditions, in which pianists making 90 or above may enter this fall in the Guild's International Piano Recording Festival, and next March the Guild's Annual Composition Test.

In the Recording Festival, prizes, ranging from $5.00 to $1,500.00, totaling over $13,000.00, constitute the awards. This brings the annual total Guild Awards to more than $30,000.00.

The Guild and Auditions movement was founded in 1929 at Hardin Simmons University, Abilene, Texas, by Dr. Irl Allison, at that time dean of music there. From the beginning, prominent piano teachers have actively supported the organization by entering their pupils in the Auditions and also by serving as adjudicators. The number of cities in which these Auditions are held now comes to 402 in the United States and Cuba. Guild officials feel that this work has proved its benign influence not only in the field of art, but also as a stimulant for healthy activity among young people, because a recent survey shows not one case of juvenile delinquency among NFSM members.

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Flying Dutchman in First Rio Staging

By Ceicao de Barros Barreto

RIO DE JANEIRO. — The Teatro Municipal's international opera series opened with the first hearing here of Wagner's The Flying Dutchman, German singers from the Wiesbaden Opera appearing under the authoritative baton of Karl Elmendorff. Otakar Kraus sang the title role with opulent voice and contributed excellent acting, while Marianne Schech was a dramatic Senta. Rudolf Lustig and Arnold van Mill were effective as Eric and Daland respectively.

The German roster also included August Seider and Alexander Welitsch, tenors; Kaethe Neutwig, soprano, and Wagner Hagner, bass, heard in Tristan und Isolde and Fidelio. Both works were well staged by Heinrich K. Heiffrich, and Helmuth Noetzoldt was responsible for the costumes and beautiful sets.

The Italian season had a series of colorful productions with Oliviero de Fabritiis as the conductor. Ballets trained by Vaslav Veltchek were a notable feature, as was the choral singing under Santiago Guarra's direction. A revival of Traviata presented Renata Tebaldi as a superb Violetta, and in local debuts Alvinio Misciano as Alfredo and Ugo Savarese as the elder Germont. Mme. Tebaldi was also heard as Maddalena in Giordano's Andrea Chenier, an impressive interpretation. Roberto Turrini in the title role and Carlo Tagliabue as Gerard were other protagonists.

In Puccini's Turandot, Carla Martinis gave a brilliant reading of the title role. Aracy Belas Campos was appealing as Liu, Turrini sang Calaf, and Carlos Marchese was the stage director. Ponchielli's La Gioconda brought the Rio debut of Giacinto Prandelli as a lyrically brilliant Enzo. Giulietta Simionato as Laura revealed a cultivated voice and emotional style; Carla Martinis was an effective Gioconda, Savarese a sonorous Barnaba, and Gianella Borelli and Mario Petri other telling performers. The new ballet was an especially fine feature.

Zandonai's Francesca da Rimini had one of the best performances of the series. Maria Caniglia was an artistic Francesca, with warm and dramatic accents; Prandelli as Paolo an aristocratic figure, vocally excellent. The many other singers of the cast were effective contributors; the chorus trained by Gianni Lazzari and the stage production under Enrico Frigerio added much to the success of the production. Other works heard were Rigoletto, with Savarese as an accomplished Jester; Prandelli as a successful Duke; Carmen Forti, not at her best as Gilda, and Mme. Simionato as an effective Maddalena; and Massenet's Manon, which in spite of the presence in the cast of Victoria de Los Angeles in the title role and Prandelli as Des Grieux was not well performed as a whole.

Other events of the musical season included a series of performances with varied programs by the Grand Ballet du Marquis de Cuevas, and beautiful recitals at the Teatro Municipal by the French pianist Alfred Cortot. The Associacao Brasileira de Concertos presented in its series Walter Gieseking, Gyorgy Sandor and Friedrich Gulda, pianists; Zino Francescatti, violinist, and the French Wind Quintet. Under the sponsorship of the Cultura Artistica we heard the pianist Joseph Battista; the violinist Henryk Szering; Eileen Joyce, pianist, in a first visit to Brazil; and a beautiful recital by Victoria de Los Angeles, whose art showed to best advantage. Guiomar Novaes Pinto gave fine interpretations of Chopin, Beethoven and Schumann's Concertos with orchestra, greatly acclaimed by large audiences. At the Associacao Brasileira de Imprensa, the soprano Ana Maria Novaes Pinto made her debut in Rio, with a program including numbers by Rameau, Mozart, Saint-Saens, Faure, Debussy, Octavio Pinto and Ernani Braga. The singer disclosed a fluent voice of good quality and her interpretations were marked by intelligent musicianship.

One of the most important events of the season was the performance of Beethoven's Missa Solemnis under the direction of Dr. Hugh Ross. Dr. Ross' work with the Coro Municipal de S. Paulo and the Orquestra Sinfonica Brasileira was marked by devotion and intensity in the thrilling rendition of Beethoven's masterpiece, given in an open air concert at the gardens of the Ministerio de Educacao and at the Teatro Municipal the following afternoon. Soloists were Luciana Bertolli, soprano; Giselle Thury, contralto; Africo Baldelli, tenor, and Hercules Sevillis, bass. Soloists, chorus and orchestra brought to the performances beautiful tonal quality and remarkable homogeneity. Anselmo Zlatopolsky played the fine violin solos. . . . Villa-Lobos conducted the Orquestra Sinfonica Brasileira in a program of his works, presenting a first audition of the Ouverture de L'Homme Tel, which accorded a warm response from the public. . . . Eleazar de Carvalho conducted a series of concerts with that orchestra offering several works by English and Belgian composers, in first hearing in Rio, which also roused interest. . . . Marcel Cuvelier, founder of the Jeunesses Musicales de Belgique, and a member of UNESCO, visited Brazil and lectured at the Ministerio de Educacao. He hopes to organize in this country a branch of the Federation Internationale des Jeunesses Musicales, of which he is the sponsor.

CONFAB . . . Sylvia Sawyer, (center) American mezzo-soprano, discussing the recording of Aida in Rome with Stella Roman, who sang the title role, and Joseph Balestieri, Miss Sawyer's teacher and musical adviser. The young mezzo, in addition to the Amseris recording, was heard in the same role at Castello Sforzesco in Milan and in other operatic leads in performances at Chieti. Mr. Balestieri has recently reopened his New York studios.

Music Research Foundation Opens Branch in Lima, Peru

Music Research Foundation, a nonprofit organization for the study of music's therapeutic effects in various diseases, opened its first branch outside the United States with the dedication in Lima, Peru, on Oct. 2, of what it terms "the first music clinic in the world." Known as the Dorothea Clinic, and destined for use by "all peoples," this branch was dedicated by Eduardo di Box, Mayor of Lima, with other notables in attendance. A special benefit concert to mark its opening was given on Oct. 4 in the Municipal Auditorium by Jean Madeira, Metropolitan Opera contralto, as soloist with the Lima Symphony Orchestra. The branch was initiated at the request of leading citizens and the newspaper El Comercio, which sponsors the Lima chapter, while Frances Paperte, founder and executive director of the parent organization, was on a visit there last February.

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Bartok, Ravel Operas Staged at City Center

By Dr. Henry Levinger

The New York City Opera Company staged an interesting double bill in its productions of Bluebeard's Castle by Bartok and L'Heure Espagnole by Ravel on Oct. 2. The former opera had its American stage premiere at this time, though it had been given in concert form by the Dallas and Chicago Symphony Orchestras. It was sung in an English translation, while Ravel's witty score was done in the original French.

No matter how one stands in relation to appreciation of Bartok's work as a stage spectacle, a performance of the late master's score is an important musical event and establishes a milestone in the repertory of any company. The opera, written in 1911 and first produced in Budapest in 1917, evokes respect if only for the uncanny finesse of the score. In its oscillating colors and delicate tonal beauty, it is a masterpiece of musical craftsmanship and imaginative composition. Whether the work enriches the repertoire in a musico-dramatic sense, there seems reason to doubt.

The opera uses the old fable of Bluebeard and his wives in a symbolic sense, and the moral suggested in the libretto is that man must retain something of his mystery vis-à-vis woman if he is to achieve his full creative stature. This may involve a sacrifice of his personal life (represented in the opera by the successive wives) in order to fulfill his historic mission. Bluebeard, a sort of Everyman, here chooses perfection of his work.

Choreographic Elements

The City Center performance, in the stage direction of John Butler, gave this philosophic concept an embodiment by adding to the two singing roles—Bluebeard and his latest wife, Judith—a choreographic realization. There are dancers interpreting the processes in the minds of the two, and several mimes expressing each stage in the woman's psychological development as she pries into her spouse's secrets, opens various doors revealing Bluebeard's treasures and finally his former wives, and takes her departure to a like fate, leaving him alone.

On a bare constructivist stage designed, as were the costumes, by Rouben Ter-Arutunian, Mr. Butler has used his dancers with imagination, but it is doubtful whether he thus adds to the clarification of the plot.

James Pease as Bluebeard and Ann Ayars as Judith sang with a fine musicality and enunciated clearly the English words in Chester Kallman's intelligent version of Bela Balasz' original libretto. Interpreters of the fantastic stage action were Mary Hinkson, Murray Gitlin, Jim Smith, Mary Anthony, Anneliese Wilman, Alvin Schulman, Glen Tetley, Una Kei, Yvonne Mounsey and Patricia Savoia, who strove to mime an expressive version of the incidents.

Joseph Rosenstock, in the pit, made the orchestra sound with the utmost delicacy, and gave the colorful score—with its Hungarian folk and other romantic and impressionistic elements—a lucid and transparent reading. The reception of the opera was cordial, if the audience seemed somewhat puzzled by the problematic book.

SCENE FROM BLUEBEARD'S CASTLE in the New York City Opera production. James Pease in the title role is seen with Ann Ayars, left, as Judith, his wife, and Mary Hinkson, miming the Inner Self of Judith.

Ravel Opera in Spirited Production

In a completely different vein, the second offering of the evening, Ravel's enchanting comedy, L'Heure Espagnole, caught the fancy of the audience from the moment the curtain rose on a charming setting of the clockmaker's shop by Ter-Arutunian. A prologue, written by the stage director Jose Ruben, describing the action to come, had been spoken by Arnold Moss in full evening attire. This tells of the flighty wife who, after being wooed by ineffectual suitors, a poet and a financier, and finally bestowing her favor on a muleteer, returns to the haven of domesticity with her husband, the clockmaker, in whose grandfather's clocks the various lovers have found hiding-places.

With Tullio Serafin as conductor, Ravel's masterly score revealed its enchanting effervescence and coloristic richness. The imaginative staging of Jose Ruben and the lighting by Jean Rosenthal were other assets of this happy production. As Concepcion, Gail Manners made her debut, divulging a fine, expressive soprano voice and a most attractive stage presence. David Lloyd as the poet sang with romantic fervor and beautiful vocal production, as did Walter Cassel as the muleteer and Carlton Gauld in a finely-profiled delineation of the banker. Luigi Velucci, as the clockmaker, gave a convincing characterization. The audience gave vociferous applause to all the participants.

La Boheme Brings Two Debuts

The performance of Puccini's La Boheme on Sept. 26 was an interesting one, and as well routined as the limited stage and other resources of the Center would permit. Thomas Schippers, known for his able conducting of the Menotti operas, led Boheme for the first time at City Center, with sincerity and in a generally acceptable and musicianly manner. At times the youthful conductor did not seem completely at home with all the traditional and subtle details of this complicated score, but these will undoubtedly mature under his command with further experience in the standard operatic field.

Two new singers were heard. Christine Palmer, a personable young soprano, sang the Musetta role, presenting a charming picture and with a pleasing quality of voice. The latter appeared to be suffering from considerable overtension in the upper range, and the Waltz Song in climactic situations was not entirely successful. The debut of Donald Gramm as Colline revealed a fluent bass voice, uniform in vocal line and of fine color. Ann Ayars made an appealing Mimi, vocally and otherwise, while David Poleri's Rodolfo role was sung with assurance; his singing in the first act aria was highly commendable. The remaining roles were sung by Richard Torigi, Arthur Newman, Richard Wentworth, Emile Renan and Michael Pollock.

L. C.

Columbia Artists Mgt. Elects Officers

The annual meeting of Columbia Artists Management was held at the company headquarters Oct. 2. Ward French was reelected chairman of the board and Frederick C. Schang, Jr., was reelected president of the company. Arthur Judson was named honorary president. Vice-presidents reelected were: Walter Brown, Kurt Weinhold, André Mertens, Robert Ferguson, Horace Parmelee, Bruno Zirato and William Judd. Ruth O'Neill was elected vice-president and treasurer, and Ralph F. Colin, secretary.

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Jean Spitzer, N. Y. debut, Oct. 1, E.—The violinist's performance had certain praiseworthy qualities. She usually maintained clarity of line in each work, despite some shaky or rough spots. Her choice of tempi was good; for example, she avoided undue haste in the Handel E major Sonata and brought adequate speed to the Prokofieff D major Concerto. She imbued slow portions of Dohnanyi's Ruralia Hungarica with appropriate color and sensuousness. She managed to suggest intensity in the Finale of the Brahms D minor Sonata. But her interpretations often sounded thin or methodical. More mellowness, inwardness, and resonance were required in the Brahms. Greater vitality and finesse were needed at various points in Prokofieff's theatrical opus. Leon Pommers was the capable accompanist. E. B.

Ingus Naruns, Oct. 2, E.—In his second New York recital the fine Latvian cellist featured the Haydn D major Concerto and two new works, a Sonata by Talivaldis Kenins and a Concerto by Julius Burger. Mr. Burger, the pianist for the entire program, joined with Anatolijs Berzflains in the two-piano accompaniment to his own concerto. Genuine musicianship, apt style, and lovely, rounded tones were the rule in Mr. Naruns' playing. Some lack of nuance in the highest register of the cello was the exception.

Mr. Kenins' pleasing Sonata, revealing influences from French Symbolism and neo-Classicism, was more tightly constructed in its Scherzo and Andante than in its outer movements. Most interesting was the Slavic melancholy evoked in the traditional lyricism of the Andante. Mr. Burger's lengthy Concerto, boldly and frankly neo-Romantic, had many textural, thematic, and rhythmic contrasts. Its nostalgic, central Adagio was built in part with a lyrical line that, for all its novel asides, recalled Fauré. E. B.

Anna Russell, Oct. 5, A.—There can be no challenge to Anna Russell's claim to the unique title of concert comedienne. Her return appearance not only was a rousing success, but emphasized the fact that she occupies a field all her own and that she has command of an expressive art outstanding from every angle. One secret of her success lies in the fact that she possesses a substantial musical background. Out of this, through witty transformation, good taste and clever postures, she draws a wide range of entertainment, with a sense of impressiveness in delivery. Over two hours of continuous laughter was the capacity audience's reward for attendance.

Perhaps Miss Russell's "Music Appreciation" group, which contained a complete and side-splitting running narrative of the Ring of the Nibelungs, with the singer at the piano, was the most effective feature of a hilarious afternoon. But to be fully appreciative of Miss Russell and her art, one must see her in action. (Incidentally, she is not hard to look upon.) Harry Dworkin was the capable and self-effacing accompanist. L. C.

Richard Kay Heard in Recital

Richard Kay, young American cellist, at his recital in Town Hall on the evening of Sept. 16, confirmed the good impression of his debut recital in a program which intelligently combined music of various schools. Accompanied by an orchestra conducted by Mishel Piastro, he opened with the Concertino after the Third Sonata by Attilio Ariosto arranged by Albert Elkus, a work of pre-classic style which divulged his fine, singing tone, musicianship and technical ability. In the taxing and not too rewarding, all-too-long Sonata for cello solo by Zoltan Kodaly, Mr. Kay proved his mettle convincingly. The work is studded with many difficulties and is remarkable in its use of coloristic effects to be elicited from the instrument. Structurally, it is a long rhapsody, with the last movement using Hungarian dance elements with brilliance. After the intermission, Enric Casals' Concerto in F received its first performance in this country. It is a syrupy and musically inferior composition, but technically gave the artist a good opportunity to show his fine gifts. The concert closed with Tschaikovsky's Variations on a Rococo Theme, to the warm applause of a large audience. H. W. L.

DR. THEODORE KATZ, conductor and musical director of the Gothic String Ensemble, which he will present in concert in Carnegie Hall on Oct. 25. The group of twelve instrumentalists will be heard in a program of classic and contemporary music.

Metropolitan Engages 11 Artists

The additions to the Metropolitan Opera roster for the coming season, announced on Oct. 8 by Rudolf Bing, include Laura Castellano, Virginia MacWatters, Hilde Zadek, sopranos; Giulio Gari, tenor; Sigurd Bjoerling and Arthur Budnoy, baritones; Josef Greindl, Endre Korch and Erich Kunz, basses; also Jan Behr and Ottavio Marini, assistant conductors. Mack Harrell and Robert Weede, baritones, rejoin the company after two years' absence. Renato Cellini and Tibor Kozma, of the musical staff, are designated as associate conductors. As previously announced, two new stage directors will be George Balanchine for the American premiere of The Rake's Progress and Joseph Mankiewicz for La Boheme, the last to be produced both in English and Italian. The 22-week season opens on Nov. 10 with a new production of La Forza del Destino. Another novelty is Boris Godounoff in English and in Mussorgsky's original version.

AGMA Admits Disputed Italian Tenor

The board of governors of the American Guild of Musical Artists, at a recent meeting, decided to admit to membership the Italian tenor Roberto Turrini, and thus to allow his appearances with the New York City Opera Company. This decision was made despite a complaint by an American woman singer, a member of AGMA, that last spring she had been denied an opportunity to appear in a performance of Tosca in Trento, Italy, in which both were scheduled to sing. Her allegation that Mr. Turrini had protested her appearance on the ground that she was a foreign singer, and that she subsequently was unable to secure engagements in Italy, was denied by the tenor. The complaint was dismissed by the board on the grounds that "it had not been proved beyond a reasonable doubt," but the members advised that "if the evidence had been sufficient he could not have appeared with other AGMA members at the City Center or anywhere else." This is part of a policy of the organization to investigate any reported cases of discrimination against American artists.

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Boston Symphony Begins 72nd Year

By Jules Wolffers

BOSTON.—The Boston Symphony Orchestra, like many other leading orchestras of this country, has always relied on foreign-born conductors. It has been fascinating to watch the orchestra change under its latest leader. The French-flavored Russian orchestra of Koussevitzky is gradually giving way to the Parisian one of Charles Munch, with its clear and individual winds, its fine, precise strings, and its etched clarity of line. Formerly, so to speak, colored lights played over the orchestra; now the pitiless glare of a searchlight is trained fixedly over the proceedings. Like all changes, this one results in both gains and losses, and it is a matter of opinion which of these predominate at the moment.

This year's opening program, on Oct. 3 and 4, deepened some impressions Mr. Munch has made on us in the past. Thus his Beethoven, here represented by the Fourth, was individual and interesting, but far from a completely satisfying experience. One might almost say that it is much concerned with horizontal aspects, not quite so much with questions of depth and meaning.

With Brahms the conductor usually fares much better, and such was the case at the opener, when the First Symphony had the advantage of an impassioned and forceful reading.

When it comes to French music, Mr. Munch usually can say the last word. Conducting the Royal Hunt and Storm Music from The Trojans by Berlioz, orchestra and leader evoked justly-earned enthusiasm from the capacity audiences present for this 72nd Boston Symphony beginning.

Changes in Personnel

All things must change, even Boston Symphony traditions, and it is worth noting that for the first time in the history of the orchestra, a woman is occupying a first chair. Miss Doriot Anthony is the new first flute, replacing Georges Laurent, who has retired after many years of valued service here.

Two first violins are no longer with the orchestra. Gaston Elcus has retired, and Paul Cherkassky has resigned to devote full time to conducting the Boston Civic Symphony and to guest conduct other orchestras here and abroad. Other retirements from the orchestra include those of Henry Greenberg, bass; Boaz Piller, contrabassoon; Lucien Hansotte and John Coffey, trombones; Max Polster and Simon Sternburg, percussion. Among the new players are William Marshall, violin; Richard Plaster, contrabassoon; Gerard Goguen, trumpet; William Moyer, trombone; Kauko Kahila, bass trombone; Everett Firth and Harold Thompson, percussion.

Now in his fourth year here, Mr. Munch again has invited the popular Pierre Monteux as guest leader. Guido Cantelli is to make his Boston debut with two weeks of concerts, and Darius Milhaud will conduct a portion of a program.

Munch is to introduce the Piano Concerto of Alexei Haieff, with Leo Smit as soloist. Bloch's Concerto Symphonique will be played this season, with Corinne Lacombié as pianist.

Other soloists are Lelia Gousseau, in her first American visit (Munch has not failed to give us a new French pianiste each season so far), the pianists Claudio Arrau, William Kapell, Nicole Henriot and Lili Kraus; the violinists Isaac Stern and Nathan Milstein; and Elena Nikolaidi, contralto. There will be at least three choral works—Bach's St. Matthew, the Berlioz choral symphony Romeo and Juliet and Honegger's Dance of Death.

JULES WOLFFERS.

Philadelphians Launch Season With New Ormandy Boris Suite

By Samuel L. Singer

PHILADELPHIA.—With a season ahead of it that is broader in scope than in some years, the Philadelphia Orchestra opened its 53rd season at the Academy of Music, Oct. 3, 4 and 6, with a German-Russian program spanning nearly a century and a half, under Eugene Ormandy's baton.

It is customary to say about the opening concerts that the Orchestra played "in mid-season form." This was even more true this time, not only because the program consisted of familiar numbers, but because there was the smallest personnel change of many seasons.

William Saputelli, cellist, replaces the late Morris Lewin, a 24-year veteran. Marcella De Cray is the new second harpist because beauteous blonde Jill Bailiff has gone to the University of Texas to teach. David Coleman, violinist, has retired.

The only element of novelty on the opening program was the first presentation of Ormandy's arrangement into a Suite of excerpts from Boris Godounoff. Except for the addition of the Introduction and Polonaise of Act 2, it is similar, in selection of scenes, to Leopold Stokowski's "symphonic synthesis" of the 1930's.

Both in the chime-filled scenes and the softer, more dramatic passages, the beauty and splendor of the Orchestra's tone complemented the Moussorgsky music. Except that some of the contrasts and scene-changes are awkward in their suddenness, it is a most effective suite arrangement.

The program opened with Weber's Overture to Euryanthe, included Hindemith's Mathis der Maler Symphony, one of Ormandy's specialties and closed with the brilliant Firebird Suite of Stravinsky.

Musicians' Guild Concerts

The Musicians' Guild is presenting four Monday evenings in Town Hall, Dec. 1, Jan. 12, Feb. 16 and March 9. Members of the group are the Kroll Quartet, Joseph Fuchs, violinist, Lillian Fuchs, violist, Leonard Rose, cellist, Frank Sheridan, pianist, and the Kroll Quartet. Guest artists will be announced later.

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Ballet Theatre Returns to "Met"

By Rosalyn Krokover

A refreshed and revitalized Ballet Theatre made its first appearance of a three-week season at the Metropolitan Opera House on Sept. 25. Although, since it was last seen here, the company's activities have been highly varied—performances in movie houses, hotels and summer stock theatres—and the ensemble is heavily studded with new faces, those in charge have done a remarkable job in proving that this once wonderful company hasn't completely fallen apart at the seams, but has just been suffering from a temporary rip.

Les Sylphides, the traditional opening ballet of this organization, received a neat performance with Alicia Alonso dancing the Mazurka and Pas de Deux superbly. In the latter she was ably assisted by Royes Fernandez, who also made quite a mark for himself in his solo. Fernandez is a young dancer with a well-developed technical control and a strong lyric line. Here is a potentially fine classic dancer, if given the proper guidance, experience and opportunities. The other soloists were less successful. Paula Lloyd's brittleness was unsuitable to the mood of the piece and Ruth Ann Koesun's over-sweet and careful dancing lacked authority. The ensemble, however, was far better than it has been for a long time.

Petit's Les Demoiselles de la Nuit

Roland Petit's one choreographic effort in the American ballet companies' repertoire, Les Demoiselles de la Nuit, holds up well as a theatre piece and serves as one of John Kriza's outstanding roles. It has both the right romantic and dramatic flavor for his particular talents and he knows how to dance the part for all it is worth. Mary Ellen Moylan, his feline foil, was technically insecure in the first scene but later, when she was led by the Young Musician (Kriza) to the world of reality she gained confidence and accomplished some remarkable technical feats. Emotionally, too, she was a good match for Kriza.

A bright and sparkling Black Swan Pas de deux was expertly performed by Alonso and Igor Youskevitch. The only flaw was furnished by the conductor, Joseph Levine, in his badly chosen tempi for Alonso's Variation and the Coda.

Lichine and Riabouchinska Are Guests

The novelty of the evening was the revival of Graduation Ball with David Lichine, the choreographer, and his wife, Tatiana Riabouchinska, in the roles they had originally created. It was a lively performance of the gay ballet, and the presence of Lichine and Riabouchinska added a touch of nostalgia. The latter has lost none of her exuberance, her footwork is as fleet and light as ever, and her conception of the role has retained the impish dash it had when first seen here about a dozen years ago. Lichine, on the other hand, has more weight to move around than he had in those days and the unfavorable effect is what one might expect under those conditions. Edward Caton's Headmistress, John Kriza's Drummer Dance and Barbara Lloyd's Dance Impromptu were well performed.

New De Mille Ballet Bows

The first premiere of the season, on Oct. 1, was Agnes de Mille's The Harvest According. The title is from a Walt Whitman verse, the music is an arrangement of several Virgil Thomson scores, the scenery and costumes are by Lemuel Ayers and the lighting by Peggy Clark. The work is divided into three sections—Birth, Games, The Harvest. Suffice it to say that it has all the de Milleisms and all the usual influences Lichine, in a section lifted right out of Graduation Ball. In other words, there is nothing new in this latest of de Mille creations, and what there is of the old is not very good. Dancers with prominent parts were Liane Plane, Gemze de Lappe, Jenny Workman and Kelly Brown.

Riabouchinska in Les Sylphides

Quite the most gratifying performance of the evening was Riabouchinska's Dancing of the Prelude in Les Sylphides. This was the most perfect all-around interpretation within memory. It was light, exquisitely phrased, and the line was beautifully sustained. The other solos by Dorothy Scott and Paula Lloyd suffered by comparison. Royes Fernandez was again the male soloist.

Alonso and Kriza danced the delightful period piece—Grand pas de deux from Don Quixote—with style and brilliance on the part of Alonso. Kriza is an excellent partner but when it comes to the solo variations he is in a little too deep. Technical virtuosity is not his forte these days.

Youskevitch gave one of his impeccable performances in Theme and Variations, and Moylan was technically excellent though she still has some annoying mannerisms. The ensemble was not as good as it might have been.

Premiere of Triptych

A slight affair named Triptych, with choreography by Edward Caton set to music by Brahms, was the final premiere of the season. Caton has arranged a series of divertissements in three movements, using some of Brahms' Hungarian Dances, Waltzes and three movements from the F minor Piano Sonata. Nothing much can really be said about the dances, which are little more than classroom exercises strung together without continuity. A large number of dancers labored valiantly in its cause—Jack Beaber's strong turns were especially notable—and Joseph Levine accompanied.

The evening, however, was made notable by a marvellous Giselle dnaced by Alonso and Youskevitch. One might imagine a Giselle of equal distinction with Miss Alonso's; but one cannot visualize a superior. Not in this world, at any rate. Not only was her work technically impeccable, with an incredible smoothness and finish; there also was a complete dramatic identification with the role. One forgot the sentimentalities and ridiculous qualities of the libretto. As Alonso danced it, it was art and it was re-creation. Youskevitch, too, danced as one inspired.

Graduation Ball completed the evening. It was well done, with Lichine and Riabouchinska as the central figures, but one annoying aspect of the performance must be mentioned. That is the antics that Riabouchinska indulges in when she is not in the center of the stage. For instance, during Kriza's fine Drummer solo, the ballerina spotted herself at the back curtain and began to undulate, drawing attention away from where it belonged. On the legitimate stage, actors and actresses have been murdered for less.

Markova and Allers

Alicia Markova appeared under the auspices of Ballet Theatre for the first time since 1946 on Sept. 26. Her first role was Giselle and her succeeding performances included Odette in Swan Lake and the Nutcracker Pas de deux. Franz Allers, guest conductor, was the musical director for all of her appearances. Joseph Levine was the regular conductor for the company and he had as his associate, Francois Jaroschy.

Dance News

Harriette Ann Gray will head the staff of the first Perry-Mansfield School of the Theatre and Dance in New York City which opens on Oct. 14. Classes in dance and drama for all age-groups will be offered. Included on the faculty are Louis Horst, Helen Lanfer, John Wilson, and Peggy Lawler. . . . Walter Terry, New York Herald Tribune dance critic,

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DILLING HARPIST

has titled this season's dance laboratory series for the YM&YWHA "The Art of Performing." Artists scheduled to appear are Bill Callahan, Janet Collins, Alexandra Danilova, Martha Graham, Harold Lang, Alicia Markova, Pearl Primus and Igor Youskevitch. . . . Next month's "Y" dance events are Helen McGehee (Nov. 1); Jean Leon Destiné and Company (Nov. 2); Rukmini Devi (Nov. 9); Sinda Iberia and Spanish Ensemble (Nov. 15); and Dance Laboratory Series with Martha Graham (Nov. 16).

RADIO, TELEVISION

By Henry W. Levinger

ASCAP Story Told on TV

The American Society of Composers, Authors and Publishers was featured in a two-part biographical feature by Ed Sullivan on his TV program, Toast of the Town, on Sept. 28 and Oct. 5. Mr. Sullivan in 1951 presented the Oscar Hammerstein Story in this medium, and since then has honored Cole Porter, Richard Rodgers and other notables of the stage. In the Story of ASCAP, some of the composers of that society memorialized were Victor Herbert, George Gershwin, George M. Cohan and Vincent Youmans. Among the artists heard were Lauritz Melchior, Vaughn Monroe, W. C. Handy, Ray Henderson and others; songs performed included those of Harold Arlen, Jack Norworth, Harry Tierney, Frank Silvers, Geoffrey O'Hara and Mabel Wayne.

As a prelude to the two telecasts, the one on Sept. 24 included the presentation of a plaque in memory of Stephen Foster, who died penniless in Bellevue Hospital, New York, in 1864. Mr. Sullivan made the presentation in the lobby of that institution. Otto A. Harbach, ASCAP president, in a brief address, stressed that his organization is seeking to prevent similar tragedies among the creative artists of today by protecting the performing rights to their works.

Nancy Carr Guest of Sylvan Levin

Nancy Carr, with Norman Kelley and Clifford Harvuot, was a featured artist on Sylvan Levin's Opera Concert on Sept. 21 over WOR. The program which has become a favorite of lovers of operatic music, was enhanced by the excellence of the singing by these artists. To Mr. Levin's sensitive accompaniment the soloists contributed their very best. Especially Miss Carr's offerings were greeted with prolonged applause.

The program followed immediately the Enchanted Hour broadcast, originating from Chicago by transcription, in which Miss Carr is also the featured soloist, so that within an hour and a half the artist was heard twice over the same station in different assignments.

RADIO NOTE BOOK

CBS: The New York Philharmonic-Symphony Orchestra's Sunday matinee concerts in the 1952-3 season, over the CBS network, will be sponsored by the Willys-Overland Motors, Inc. . . . James

MARY O'FALLON, young American soprano, singing the lead of Julie Jordan in Carousel at the Paper Mill Play House, Millburn, N. J., following summer appearances in the same role in Chicago and Hyannis (Mass.). She also was featured in Finian's Rainbow in Chicago and in A Connecticut Yankee at Syracuse, N. Y. Miss O'Fallon is a singing actress from the Leon Carson Studio, New York. She leaves for Europe in the late fall.

Fassett, returning from visits to European music festivals, launched a series of broadcasts devoted to music from these programs on CBS' Invitation to Music, during six consecutive Sundays, beginning Sept. 7. Heard on tape recordings were excerpts from the 1952 Sibelius Festival in Helsinki, the Holland Music Festival, the Florentine May, and the children's concerts by the Tokyo Symphony. . . .

NBC: Richard Korn conducted the NBC Summer Symphony on Sept. 20 and 27; Thomas Schippers on Oct. 4; Milton Katims, Oct. 11; with Jonel Perlea closing the summer cycle on Oct. 18 and 25. Korn conducted the world premiere of Elie Siegmeister's Summer Night; Schippers led Lee Hoiby's Noctambulations; and Katims, the first American performance of the Second Symphony by Carlos Surinach. These premieres effectively continued the policy of NBC in sponsoring new productions of contemporary music. On Nov. 1 Arturo Toscanini will open the regular winter season, during which he will conduct 14 concerts, Guido Cantelli will direct 8 concerts, sharing the assignment with the maestro. . . . George London, American basso of the "Met," sang on the Telephone Hour on Oct. 6. . . . Sascha Gorodnitzki appeared on NBT's Television Recital Hall, Sept. 10.

WNYC: Nicola Rossi-Lemeni, Italian basso of the San Francisco Opera Company, was guest of "Mr. & Mrs. Opera" on Oct. 5. . . . On Oct. 8 Leon Barzin resumed his weekly rehearsal concerts with the National Orchestral Association. . . . The Musicians Workshop on Oct. 11 offered a program of contemporary music for clarinet, including first performances of compositions by Carlton Gamer, Manus Sasenkind, Gerard Jaffe, Robert Durough.

WQXR: Members of the Fujiwara Opera Company of Tokyo made their first radio appearance in New York when they offered excerpts from Madama Butterfly during the Music Magazine program on Oct. 3. Harne Miyake (title role) and Shizuko Kawasaki (Suzuki) were heard.

ABC: The Standard Hour—TV experimental series being presented over KECA-TV, Hollywood unit of ABC (8:30-9 p.m., PST, Weds.) on Oct. 8 had as soloists Vivian Della Chiesa, soprano; Paulena Carter, pianist; Raymond Manton, tenor, and Nancy Johnson and Roland Vasquez of the San Francisco Ballet. The same program on Oct. 15 presented Joseph Schuster, cellist; Eileen Christy, soprano, and Charles Harmon, baritone. Carmen Dragon conducts the Standard Symphony Orchestra in the series. . . .

Chamber Series at Kaufmann Hall

The 1952-3 chamber music series at Kaufmann Auditorium, New York, opens on Oct. 15 with a program by the Baroque Chamber Music Players, appearing in three events. Other groups and artists to be heard are the Saidenberg Little Symphony, five programs; Muriel Kerr, pianist, three recitals; the Budapest Quartet in a five-concert cycle of Beethoven Quartets; the Philharmonic Chamber Ensemble under Dimitri Mitropoulos in three events; Joseph Schuster, cellist, and Nadia Reisenberg, pianist, in three joint recitals; the Loewenguth and Amadeus Quartets, two programs each; the Pasquier Trio; and Rosalyn Tureck in three Bach programs.

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Atlanta Orchestra Budget at Peak

ATLANTA, GA.—The executive board of the Atlanta Symphony Guild, sponsoring body of the Atlanta Symphony Orchestra, through Charles H. Jaels, president, has announced the most ambitious program to date as the orchestra enters its sixth season.

Under Henry Sopkin, conductor, 35 concerts will be presented. The regular subscription series of 11 events will feature as soloists the pianists Rudolf Firkusny, Eugene Istomin and Lillian Kallir; vocalists Dorothy Kirsten, soprano; Beverly Wolff, contralto, a native Atlantan now of Philadelphia, and Robert Merrill, baritone; violinists Tossy Spivakovsky and Robert Harrison, concertmaster. Dimitri Mitropolous, first guest conductor to lead the symphony, will conduct a program in March.

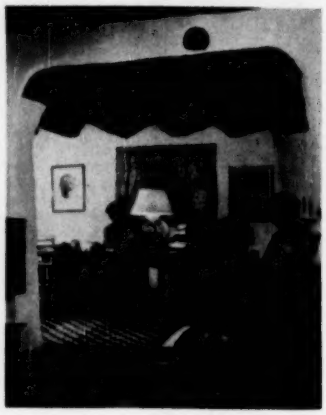
Encouraged by the success of last year's performance of Handel's Messiah, the Guild plans an annual presentation of a choral work. Mendelssohn's Elijah will be heard in December under Sopkin, with a chorus of 300; Nancy Carr, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and Michael Rhodes, baritone, as assisting soloists. An orchestral program will conclude the subscription series.

Three Sunday afternoon Family Concerts (an innovation this year), twelve Young People's Concerts, and prospective bookings for the annual spring tour will complete the 35 presentations.

Youth Concerts a Feature

The popular Young People's Series, which began tentatively with four concerts a season, has been increased to four sets of three concerts each (each set given the same day), to accommodate elementary and high school students. Two student soloists chosen by audition are featured on each program. These concerts now service 255 schools in seven public school systems in and around Atlanta, as well as private and parochial schools. The average attendance at each event is over 4,000. So successful has the Atlanta Plan of Education proven locally that it has been adopted by five other cities.

The Symphony Guild, with the cooperation of the Women's and Men's Committees, has kept pace with the mounting budget demands and by providing for eventual deficits in advance, has ended each season to date in the black. From a modest $5,000, subscribed by patrons to cover operating costs during the first season, the goal set for the coming year is $147,000.



STUDY HOUR . . . Vitya Vronsky and Victor Babin, husband and wife team of duo-pianists, go over some musical scores at their home, Rancho Piano, in Santa Fe, New Mexico.

New Promotional Plans

Under Mrs. Lon Grove, Guild vice-president in charge of all women's activities, new departments have been inaugurated. They include a Correlated Arts Committee to serve other cultural organizations in promoting a more unified coalition of the Arts; a Lecture Series of five discussions on symphonic forms under the direction of Kathleen Lowance, author of the recently published book, Much Ado about Music, for young people; and a Project Committee to assist in building up the orchestra's sustaining fund. Two sustaining radio programs for adults and children respectively have been contracted and a television program for the entire season has been planned.

MARGUERITE BARTHOLOMEW.

Little Orchestra Youth Series

For the fifth season, Thomas Scherman and the Little Orchestra Society will present a subscription series of six orchestra concerts for young people (six to sixteen) at Hunter College on Saturday mornings, beginning Oct. 25. Each concert will include a story in music told by different means—cartoons by Lisl Weil, dancing by Danny Daniels, marionettes by Frank Paris.

Kirstein New City Center Director

Lincoln Kirstein, authority on and patron of the dance, has been elected to the newly created post of managing director of the New York City Center, it was announced by Newbold Morris, chairman of the board. Mr. Kirstein founded the Ballet Society with George Balanchine and Leon Barzin; this group later became the New York City Ballet. In his new post he will coordinate the activities of various groups of the City Center—the New York City Opera, New York City Ballet, and New York City Drama Company. Mr. Morris also announced the election to the board of directors of Julius Fleischmann, art patron of Cincinnati and New York.

Vajda for Corpus Christi Symphony

Frederick Vajda, formerly of the Metropolitan Opera, has been engaged as permanent conductor of the Corpus Christi (Texas) Symphony Society, and will lead the six concerts in its present eighth season. Soloists include James Melton, Claudio Arrau, Joseph Szigeti and Oscar Levant. Hansel and Gretel will also be presented. Innovations include a pop concert and an Award Night, in which South Texas artist winners will be soloists. Mr. Vajda succeeds C. Burdette Wolfe, who resigned to give his whole time to chairmanship of the Del Mar College School of Music.

Ninth Symphony MS. to Tour U. S.

LONDON.—A manuscript score of Beethoven's Ninth Symphony was sent on Sept. 22 for a three months' exhibition tour of the United States. Beethoven wrote the work for the British Royal Philharmonic Society, and it contains a dedication and corrections in his own hand. The original price paid to him was 50 pounds. The musical treasure is the property of the Royal Philharmonic Society, which agreed to lend the score in connection with the launching of a recording of the work under the baton of Toscanini.

American Bach Society Concerts

The American Bach Society will present two concerts at Town Hall, Nov. 25 and March 24. Ralph Hunter, re-engaged as musical director, will lead the society in vocal and instrumental music by Bach, Purcell, Schuetz, Rameau, Vivaldi and five other early composers. Among the soloists are Paul Matthen, bass; Emmanuel Mesthene, flute; Blake Stern, tenor; and Jacques Margolies, violin.

Ellabelle Davis Touring Europe

Ellabelle Davis, American soprano, left by air for her fourth European tour, opening in Copenhagen on Oct. 1. Miss Davis will sing in Scandinavia and Finland for six weeks and then continue her continental schedule, starting in Holland. She is booked for the month of December in Israel. Returning to the United States for her first American recital of the new season, Jan. 6, in Savannah, Ga., she will fulfill a coast-to-coast series of engagements.

Horenstein Opens Israel Series

Jascha Horenstein opened the 1952-53 season of the Israel Philharmonic Orchestra on Oct. 6 with Rudolf Serkin as soloist in the Brahms D minor Concerto. Mr. Horenstein will conduct 24 concerts before the end of November, presenting for the first time in Israel Berlioz' Symphonie Fantastique, Mahler's Fifth Symphony, and the Concertino by Frank Martin. Other soloists to be heard during the season include Claudio Arrau, who will close the subscription series in June under the direction of Rafael Kubelik; Jascha Heifetz, and William Primrose.

Unger Conducting In Several Countries

TORONTO.—Dr. Heinz Unger will conduct two concerts in the new symphonic series organized by the Canadian Broadcasting Corporation before leaving for Europe to conduct 20 concerts in England and Spain between November and February. He will also lead the London (Ont.) Chamber Orchestra in one concert, and the opening concert of the Toronto Community Centre Orchestra. In Spain, Dr. Unger will include works of Paul Creston of the United States and Alexander Brott of Canada on his programs.

Jack Conner on European Tour

Jack Conner, American marimba-vibraphone soloist, was engaged to play at the Venice Contemporary Music Festival on Sept. 13. Darius Milhaud invited him to appear there in his Concerto for Marimba and Vibraphone, written especially for the St. Louis artist. Mr. Conner was soloist in a broadcast by the Rome Radio Symphony and will give recitals in France, Switzerland and other countries.

Boys Town Choir Begins Tour

Father Flanagan Boys Town Choir opened the season at Northrop Auditorium, Minneapolis, Minn., giving a concert there under the sponsorship of the Artists Course of the University of Minnesota. Subsequently on the course appear Nadine Conner, Rudolf Serkin, Vladimir Horowitz, Minneapolis Symphony with J. M. Sanroma, soloist, the Ballet Theatre, Michael Rabin, and William Warfield. Since its establishment by Father Flanagan, Boys Town has cared for more than 7,000 homeless boys. The choir, selected from some 200 choristers at the institution, made its first tour in 1946. This season's itinerary takes the group to the Pacific Northwest and through much of Canada, the midwest and northeast.

Sevitzky in South America

Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, and leader of the summer series by the San Diego Symphony, left for South America on Sept. 17, to conduct during a month with the State Orchestra in Buenos Aires. He will include Barber's Essay for Orchestra, Creston's Frontiers, and Gillis' Symphony 5½ in his programs. Dr. Sevitzky returns to Indianapolis on Oct. 15 to begin rehearsals with the orchestra for his 16th season there, beginning Oct. 25.

ALTA TURK EVERETT, soprano, teacher, president of the Los Angeles Branch of the Music Teachers Association of California and music chairman of the Los Angeles County, California Federation of Women's Clubs. Mrs. Everett has concertized extensively in the Southwestern and Eastern states, is known as a church soloist and choir director in California and Texas, and has sung with symphony orchestras and on the radio. Before coming to Los Angeles in 1936, Mrs. Everett was for six years head of the voice and choral departments of Amarillo College, Amarillo, Tex.

Hannikainen Conducts for Film

Excerpts from Sibelius' Fourth, Fifth and Seventh Symphonies recorded in Finland by Tauno Hannikainen and the Helsinki City Symphony, and his hymn, Rise Up, O Nations, are in a film, The Answer, to be shown here.

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Kittain-Chaliapine Studio Heads Tell of Their Work

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The personal backgrounds of the two teachers, Rita Kittain and Lydia Chaliapin, are interesting. Mme. Kittain, born into a wealthy Russian family abhorring the stage, played accompaniments and did other conservatory chores to pay for unsponsored voice lessons. One day she invited her surprised family to come to a leading opera house in Moscow and hear her sing Traviata. The triumph of that first professional engagement inaugurated her singing career, and won the reluctant consent of her parents to it. Once again, after concertizing as co-artist with Chaliapin and other noted singers, Rita Kittain was in Berlin with a full season ahead, including concerts with Stravinsky, engagements at the Staatsoper, repeated tours from Vienna to Warsaw.

Study with Battistini

She had sung with Battistini, and suddenly received an invitation to come for a week to his studio in Rome. "I do not give lessons," he said, "but you may come and stay and observe, and I will help you with your own work." Immediately Mme. Kittain made a drastic decision; cancelling her whole season, she went to Rome, but instead of one week, she worked intensively every day for four and a half months under the supervision of the great master-singer of the time. This was, she feels, the turning point of her career, and since she began teaching, all of her fundamental training of young voices and treatment of maturer vocal problems have been based on the technique and methods of Battistini, who so inspired her own singing.

Began as Film Actress

On the other hand, Lydia Chaliapin never wished to be a singer. The dramatic side of her father's work was the part she desired to emulate. At 15 she was a star in the European cinema. But at the music schools which were obligatory in her training, she was continually prodded to sing. After some vocal work, Mme. Chaliapin toured in France, Roumania and other countries and made many recordings, including some for Columbia. She recalls that much later, two weeks after her arrival in New York, she turned on the radio and heard over WQXR, "Lydia Chaliapin will sing . . ." ("I never knew what," she says, "because I nearly 'passed out' with surprise.")

Mme. Chaliapin is still strongly concerned with the stage work so vital to a good singing performance. "Stage deportment plus phrasing style and interpretation must be emphasized" she asserts. "It is not enough to sing a high C or high F. True artistry has many facets."

In coming to America these teachers left behind them much in material value, but they have brought into their new home the spirit of devotion, courage and enterprise which is inspiring the artist-pupils under their guidance.

A Teacher Protests Against "Methods"

Despite the widespread use of charts and diagrams in vocal instruction, Michele Fonticoli has firmly expressed his belief that the direct physiological method lacks balance and is, in fact, injurious.

"It is an anomaly because the action of the vocal and respiratory organs is only a result. To give certain fixed position to the oral cavity directly for the emission of the notes is neither logical nor natural. The study of beauty of tone gave origin to the physiological theories, and not vice versa. If for the emission of the note we should give a certain fixed position to the vocal organ directly, we would never be able to obtain the desired timbre nor the gradation of the timbre and the gradation of the intensity of the note. With the direct physiological method, the singer will not be able to put into effect his ideas. He will not be able to express himself, nor will he have the opportunity to cultivate his taste. This means sacrificing the ear, to my mind a most important organ in singing.

"For example, the lips can have a great influence on the alteration of the vowels, for they are an extreme part of the sonorous tube (oral cavity). An artificial position given to the lips will disturb the natural action of the vocal organ, and interfere with the intonation. This is only one instance of false method.

"The success of the singer is not due to the power and wide compass of his voice, but only to his originality, to his individual expression, and, further, to his facility in accurate enunciation.

Too Much Imitation?

"No matter how perfect the singing may be technically, if it does not reflect the sentiment of the words, it is not singing. Today 75 per cent of the singers we hear are imitators. They listen continuously to records of singers of the 'Golden Age,' and, also, often they copy only the defects of the voice of the singer. Imitation is never convincing

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PASSED AWAY

MERLIN H. AYLESWORTH, 66, first president of the National Broadcasting Co., died in New York on Sept. 30. Under his direction many advances were made in American broadcasting. Mr. Aylesworth headed NBC from 1926 to 1936, during the period when the Red and Blue Networks were organized. He was later president and board chairman of the Radio-Keith-Orpheum Corporation, and in 1934 and 1935 chairman of the board of Radio City Music Hall. His widow, two children by a former marriage, and a sister survive.

PAUL HASTINGS ALLEN, 68, composer, died in Brookline, Mass., on Sept. 28. Born in Hyde Park, Mass., he was graduated from Harvard and studied music in Florence. In 1910 he won the Paderewski Prize for his D major Symphony. Mr. Allen had served as an attaché in the U. S. consul general's office in Genoa during World War I. He was president of the Boston Civic Symphony and a co-founder of the American Society of Composers and Conductors. His works include a Serenade for orchestra, choruses, madrigals, chamber music, and two operas, Il Filtro and Milda, both produced in Italy.

NICHOLAS LAUCELLA, 70, composer and flutist, died at his home in Elmhurst, Queens, on Sept. 2. Born in Avellino, Italy, he came to the U.S. in 1895, studied in music schools here and joined the Pittsburgh Orchestra in 1903-6, then was a member of the New York Philharmonic Orchestra until 1918. Subsequently he played for 25 years with the Metropolitan Opera Orchestra, and later with the San Carlo Opera. Surviving are two daughters, two sons, and eight grandchildren.

FLORENCE PRICE, composer, with her daughter, on a recent visit to New York where Mrs. Price attended the East Coast meeting of ASCAP and conferred with the editor of G. Schirmer, one of her publishers. The composer's set of southern dances—Cane Brake Dances for Piano—was chosen as one of the initial releases of a newly incorporated music publishing house, Associated Musicians, Inc. of Los Angeles. Her recently completed violin concerto is to be premiered in 1952-53.

JEAN CHANTAVOINE, 75, music critic and writer, died in Paris on July 16. Among the publications for which he wrote articles were Le Ménestrel and the Revue Hebdomadaire. In 1937 he was appointed secretary general of the Paris Conservatoire. He was the author of monographs on Beethoven, Mozart, Lizst and others, and translated into French texts of opera by Wagner and Strauss.

HERBERT H. F. MURRILL, 43, composer, organist, music director for the British Broadcasting Corporation, died in London on July 25. He was born in that city, studied at the Royal Academy of Music, where he was professor of composition after 1933. He also studied organ as a scholar of Worcester College, Oxford, composed an opera, orchestral works, a cello concerto, incidental music to plays and films, among other scores.

CHARLES SAFFORD, 81, organist, choirmaster and teacher, who served as director of music at Williams College from 1923 to 1939, died in Williamstown, Mass., on July 18. He received degrees from Williams and Harvard University, and had headed the music departments at Brooklyn Polytechnical School and the Hill School, Pottstown, Pa. His widow, a daughter and two sons survive.

Graf Stages Operas Here and Abroad

Dr. Herbert Graf, after staging three productions for the San Francisco Opera —Rosenkavalier in English with new sets by Tony Duquette, Don Giovanni with background entirely of projections by Richard Rychtarik, and The Daughter of the Regiment, returns to New York to prepare the staging of the Metropolitan Opera's opening production, La Forza del Destino. Dr. Graf, during the spring and summer, produced Wozzeck under Mitropoulos at La Scala, and Aida under Serafin opening the new outdoor theatre in Naples. At the Salzburg Festival he was in charge of the new production of The Marriage of Figaro and a repetition of his last year's Otello. Dr. Graf has been engaged for two operas at the 1953 Florentine May, one of which will be Milhaud's Christophe Colomb under Mitropoulos; and for Salzburg, where he will produce a new Don Giovanni in the Rocky Riding School, for which various localities of old Seville will be built in replica.

Barzin Forces to Give Series

The National Orchestral Association schedules four Monday evening concerts in its 23rd season, on Nov. 10, Jan. 5, Feb. 23 and April 13 at Carnegie Hall, under the direction of Leon Barzin. Soloists will include David Nadien, Sidney Harth and Joseph Fuchs, violinists; Philippe Entremont and Grant Johannesen, pianists, and Lillian Fuchs, violist.

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Chicago's Symphony And Recitals Resume

By René Devries and Dosha Dowdy

CHICAGO.—The song recital given by Jeanette MacDonald happily opened the Allied Arts 1952-53 season in Orchestra Hall, Sept. 30. Miss MacDonald is a delightful entertainer, one whose appearance is so fascinating that the eye at times distracts the ear. Omitting the classics except for Mozart's aria from Il Re Pastore, she gave her audiences fare best suited to her particular genre of singing. This included the Gavotte from Massenet's Manon, songs by Liszt, Rimsky-Korsakoff, Dell'Acqua, Obradors, and final French and English groups. The artful singer even demonstrated her dancing talent in Nin's Jota Valenciana, with choreography by Greco. One of the artist's finest assets is her clear delivery of the text, in whatever language she sings. Collins Smith proved himself a better accompanist than Chopin interpreter, in his own group.

The following Thursday evening found the same hall filled with a spirited audience for the opening of the Chicago Symphony season, with Kubelik back on the podium after a summer of guest conducting in Europe. This was an uneventful opening, though a satisfactory one. The men of the orchestra were on their mettle, and Mr. Kubelik at his best, in performances of Handel's charming Concerto Grosso No. 6, and the fourth symphonies of Beethoven and Dvorak.

Roosevelt College Concerts

Concerts sponsored by the Roosevelt College School of Music in Loop concert halls during the 1952-53 season will be given by the Robert Shaw Chorale, on Oct. 19 and 20 in the Eighth Street Theatre and Orchestra Hall, respectively; Marais and Miranda, ballad singers (Fullerton Hall, Jan. 14); and the Roosevelt College String Quartet in the fourth annual series of public concerts in Fullerton Hall. The concerts of the Quartet on Nov. 5, Dec. 3, Feb. 25 (1953), and April 1, list works of Wagenaar, Brahms, Mozart, Dohnanyi, Bach, Falla, Schumann, Beethoven, Jirak, Ravel, Milhaud and Chausson. Guest artists who will appear with the Quartet are Marion Hall, piano; Dorothy Lane, harpsichord; Florian Mueller, oboe; Ralph Johnson, flute; Walter Wollwage, clarinet; Philip Farkas, horn; Leonard Sharrow, bassoon; Ralph Hancock, double bass; Mischa Mischakoff, violin; and Maurice Dumesnil, piano.

Edward Johnson to Lecture

Edward Johnson, chancellor of Chicago Musical College, will lecture on Opera, its Past, Present and Future, in Kimball Hall, Nov. 5 and 19 and Dec. 3, at 7 p.m. The series is sponsored by the University College of the University of Chicago and Chicago Musical College.

Bertha Ott Artists to Appear

Artists appearing in Kimball Hall recital under the concert direction of Bertha Ott during the month of November are Elise Pope, coloratura soprano (evening, Nov. 14); Arluster Musgrove, mezzo-soprano (afternoon, 16); Leonard Seeber, pianist (evening, 18); and Michi Hirata (evening, 21).

ANNUAL CONFERENCE of the Western Field Representatives of Civic Concert Service, Inc., was conducted from Aug. 27 to 30 at the Union League Club in Chicago. O. O. Botterff (foreground), president of Civic Concert Service, and chairman of the board of National Concert and Artists Corporation, was guest of honor; host was D. L. Cornetet, vice-president of Civic Concert Service, with Mrs. Cornetet, at far end of the table; toastmaster was George W. Fowler (seventh from the left), Pacific Division Field Manager. This dinner was held on Aug. 29, following the formal session of the conference.

NASM to Meet in Chicago

CHICAGO.—The 28th annual meeting of the National Association of Schools of Music will be held in the Palmer House here on Nov. 28, 29 and 30, to review and discuss perennial and special problems of the organization, which has representation from 200 leading American music schools. President of the NASM is Price Doyle, director of Murray State College's music department in Murray, Ky.

Trumbull Pianists Given Awards

OKLAHOMA CITY, OKLA.—Florence Trumbull has returned to this city to reopen her piano studio after a summer in Chicago. Miss Trumbull's pupil, Karen Keys, who now attends Eastman School of Music but continues her work with Miss Trumbull during her vacations, won over 15 competitors from the state of Oklahoma to appear as soloist with the Tulsa Symphony Orchestra under Arthur Brown. She played the Beethoven C Major Concerto. Another Trumbull pupil won in the all-state competition to play at the convention held in Tulsa of the Oklahoma Music Teachers.

Wins Mu Phi Epsilon Scholarship

The Mu Phi Epsilon Scholarship for 1953 camp fees at the National Music Camp, Interlochen, Mich., was won by Patricia Stenberg, 17, oboe player from Rives Junction, Mich., chosen from an enrollment of nearly 1,600.

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NEW RECORDS IN REVIEW

Capitol: Somewhat of a miscellany is contained in recent Capitol releases, which ranges from well-played classics to piano arrangements of Strauss. One of the must disks is a superbly accomplished Shostakovich Quintet, with Victor Aller and the Hollywood String Quartet—muscular, rhythmic, well coordinated. The Sibelius Violin Concerto is given a spirited performance by Camilla Wicks and the Symphony Orchestra of Radio Stockholm under Sixten Ehrling; but as much as one admires Miss Wicks' ideas, her intonation can be considered less praiseworthy. Franz Andre and the INR Symphony of Brussels are represented on two ten-inch disks—one a coupling of the Saint-Saëns Danse Macabre and the Moussorgsky Night on Bald Mountain; the other a coupling of Strauss' Rosenkavalier Waltzes and Liszt's Les Preludes. All of these performances are supple and rather thin in sound. Josef Suk's pretty Serenade for Strings is conducted by Harold Byrns and the Byrns Chamber Orchestra in a bright manner. An arrangement by Byrns of three Smetana piano pieces, recorded on the reverse of this disk, is a bit on the Hollywood sound-track side. Dignified, powerful readings of Beethoven's Egmont and Coriolanus Overtures and of Leonore III are conducted by Josef Keilberth with the Berlin Philharmonic and Bamberg Symphonies. And Leonard Pennario sports energetically with the Strauss-Schulz-Evler Blue Danube and his own flashy arrangement of the Emperor Waltz.

Esoteric: The first recording anywhere of Erik Satie's opera (if such it can be called) Socrate is contained on an Esoteric LP, with four French women singers and the Paris Philharmonic conducted by Rene Leibowitz. Satie used three unlikely texts for the work. They are all from Plato (Symposium, Phedrus and Phedo). Those who admire French refinement will normally gravitate toward this set, which is a sensitive vocal setting that features a Pelleas-like recitative. Nothing much happens during the run of the piece, which unfolds like the murmur of a spring brook; but the curious harmonies and delicate instrumental touches have an appeal that, while perhaps not everybody's disk, is in its way fascinating.

Mercury: Antal Dorati and the Minneapolis Symphony are represented on three disks. One contains Tchaikovsky's Fifth Symphony; the other a coupling of Mendelssohn's Italian Symphony and Mozart's No. 40 in G minor. The recorded sound is of extreme brilliance and fidelity. The interpretations are good without being in any way out of the orthodox pattern—a little stiff and inflexible, but musicianly throughout. Rimsky-Korsakoff's Scheherazade is more in Dorati's style, and it receives a rich, luminous reading.

HARRIET CASE, of the Cosmopolitan School of Music faculty, at the Termi di Montecatini, Italy, where she spent a fortnight during her summer in Europe. She heard opera performances in Rome and Milan, and Lalo's Le Roi d'Ys at the Paris Opéra, before her return flight home.

Remington: The current Remington list is headed by two operas. La Boheme has a cast headed by Giacomo Lauri-Volpi and Frances Schimenti, with Luigi Ricci directing the Rome Opera Orchestra and Chorus in a well-routined manner. The honors go to the famous Italian tenor, who still has an imposing voice and authentic style. Schimenti sounds clear and fresh-voiced; much better, indeed, than in the accompanying La Traviata set, where she has trouble with the coloratura and general tessitura. Others in the Traviata cast are Arrigo Pola, a good tenor; Walter Mona Chesi and others. Same orchestra and conductor. Two Beethoven violin sonatas (A major, op. 12, No. 2 and G major, op. 30, No. 3) are played, respectively, on a single disk by Walter Schneiderman and Helen Airoff (the pianists are Erich Berg and Celiny Chailley-Richez). Both performances are reliable and not particularly imaginative; and both are excellently recorded. A pair of Haydn symphonies (Nos. 88 and 100), played by the Salzburg Mozarteum Orchestra under Paul Walter and Fritz Weidlich, emerge in a harsh, shrill manner; and a coupling of Chopin's two famous piano sonatas, played by Edward Kilenyi, are rather rough technically and erratic rhythmically.

Victor: Some of Victor's biggest guns —Horowitz, Reiner, Heifetz, Toscanini —are represented on recent releases. Toscanini has recorded a magnificent Brahms Fourth—powerful, in perfect proportion, and yet with a manly lyricism. Altogether superb. Also in a superior class is Jascha Heifetz' fiddling in Bruch's G minor Concerto, with the London Symphony under Sir Malcolm Sargent. Nobody plays this kind of music better. On the reverse of the disk Heifetz plays the Saint-Saëns D minor Violin Sonata, a good example of the French composer's classicism. Horowitz and Reiner join forces in Beethoven's Emperor Concerto, with glossy results that could have been predicted in advance. But perhaps the surfaces are too glossy? On the lighter side is a ten-inch disk of Gilbert and Sullivan Overtures, conducted by Fiedler and the Boston Pops. Now that G & S are in public domain, we can expect many more recordings, but none more sparkling and accurate.

Miscellaneous: Two disks from Renaissance feature Bach's Missa Brevis No. 1 in F and the Sanctus No. 1 in C, and the Missa Brevis No. 2 in A and the Sanctus No. 2 in D. The soloists, Swabian Choral Singers and Tonstudio Orchestra are directed by Hans Grischkat in a forceful, energetic performance. . . . On a Capitol disk, the violinist Louis Kaufman is heard in Concert Souvenirs (Humoresque, Träumerei, etc.). Also from Capitol come good readings of Smetana's Moldau and From Bohemia's Meadows and Forests, played by Joseph Keilberth and the Bamberg Symphony.

New Players for Philharmonic

Four new players have joined the New York Philharmonic-Symphony this season, Walter Botti, double bass; Edward Herman, Jr., trombone; Paige Brook, flute; and Bernardo Altmann, cello. With the retirement of Maurice Van Praag last spring, Joseph De Angelis, leader of the double bass section, has taken Van Praag's place as personnel manager and will no longer play with the orchestra. The new head of the double bass section is Robert Brennand, who has moved up from second place to first.

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Redlands Bowl Among Coast Music Features

By C. Sharpless Hickman

LOS ANGELES.—Before closing up the summer season file and turning to current concerts, brief mention must be made of two important Southland series which have not been referred to in previous columns.

For many years—a period roughly paralleling that of Hollywood Bowl—the city of Redlands, some 70 miles east of Los Angeles, has annually staged a summer series of twice-weekly concerts at the Procellis—an open-air shallow amphitheatre in the heart of this bustling city in the citrus belt. Sponsored by the Redlands Community Music Association, and indefatigably spearheaded by the efforts of Mrs. Grace Mullen, these concerts are open to the public without charge.

Audition Winners Included

Many a young artist has made his major public debut at these al fresco events, where recitals, symphonic music, opera, ballet and community singing are offered to please varying tastes. Given on Tuesday and Friday evenings in July and August, these Redlands Bowl concerts reached the 1,000 mark on July 22, when Dorothy Warenskjold was the soprano soloist with a symphony orchestra conducted by James Guthrie of San Bernardino. Among the outstanding artists and ensembles heard this summer were the Roger Wagner Chorale, pianists Frederick Marvin, Dorothy Eustis and Josette and Yvette Roman; violinists Stanley Plummer and Carroll Glenn; cellist Joseph Schuster; singers Nan Merriman, Virginia MacWatters, John Carter and Nell Tangeman; Peter Meremblum's California Junior Symphony; the Los Angeles Conservatory of Music's production of The Marriage of Figaro; and the winners of Redlands Bowl's annual auditions: Lorna Ceniceros and Charlene King, sopranos; Jeannie Northcott and Dorothy Lyman, pianists, and Patricia Jinnings, violist.

Redlands Bowl still retains that air of informal camaraderie which Hollywood Bowl long since lost as it grew bigger and attracted thousands upon thousands to its enlarged site in the heart of a great metropolis. There is still something of the happy spirit of the small town, open-air band concert about the programs, though of course the standards are high. Picnics on the benches before the concert are a custom—as is the sight of scores of idly strolling or sitting young couples on the green embankments at the rear of the Bowl, and the balance between the effect of a formal concert and a "pops" atmosphere is adroitly and not incompatibly maintained.

The 15th annual season of the Los Angeles Civic Light Opera Assn. presented two locally-created productions, a revival of Song of Norway, which the Association fathered some years ago, and a new musical, Jollyanna, which is a revision of the short-lived Broadway production, Flahooley. There was some glorious singing in the popular work based on Grieg's life, with Jean Fenn, one of Los Angeles' most lustrous-voiced home talents, stealing honors from Robert Rounseville, John Tyers and Helena Carter. Jollyanna, an exquisite gem to the eye, also boasted the scintillant personality of another local development—Mitzi Gerber, who now goes under her new screen name of Mitzi Gaynor. When one notes that she held her own with so old and assured a hand as Bobby Clark in every comic scene, she has received an accolade. Bill Baird's marionettes also added much to the show. Other productions of the season were Call Me Madam and South Pacific, with the entire season being preceded by a special event which was literally that—the glowing showmanship of Judy Garland and her International Variety Revue, for which it was almost impossible to get seats during the four-week run.

Concerts at Santa Anita

A late summer innovation was the series of four "pops" concerts given by the David Rose Orchestra at (of all places) Santa Anita Racetrack. Here as many as 4,000 gathered at tables and seats in the Turf Club and Club House, with the 50-piece orchestra of top-flight studio musicians playing on a special stand erected before a sound-reflecting shell on the racetrack, just beyond the finish line. Sponsored by the Junior League of Pasadena to benefit its schedule of charity allocations, the concerts had Arthur Fiedler as guest co-conductor at the opening program. Reasonable prices for drinks and sandwiches, a superb amplification system which was wonderfully monitored, spiced by popular guest soloists such as trumpeter Rafael Mendez, and with vast parking area and admission prices as low as $1.20, the series was so successful that its repetition is assured.

Lillie Phillip Arranges Ojai Series

LOS ANGELES.—Lillie Phillip, formerly a concert pianist of Berlin and England, has made her home in Los Angeles for the last 12 years. Mrs. Phillip is chairman of the Ojai Patrons Committee in Los Angeles and a member of the advisory board of Ojai Festival, Ltd. This season she has arranged four musicales in a membership drive for this festival. The first took place on Sept. 27 at the residence of Dean Mary K. Thomasset, a program by Szymon Goldberg, Joanna and Nikolai Graudan, and Mitchell Lurie, clarinet. Other events are scheduled for Oct. 18, Jan. 25 and March 22.

Mrs. Phillip is president of the Women's Club, Local 47, American Federation of Musicians, and a member of the Los Angeles Civic Committee for the San Francisco Opera.

Elkan and Maldonado on Coast

LOS ANGELES.—Recently moved here from Philadelphia are Henri Elkan, conductor, and his wife, Irma Maldonado, vocal teacher. Mr. Elkan, who was president of Elkan-Vogel, Inc., music publishers, and associate conductor of the Philadelphia Symphony and the Dra-Mu Opera of Philadelphia, will conduct the new Los Angeles Southeast Negro Symphony and Opera Association, which is patterned after Philadelphia's Dra-Mu Company. He will also teach conducting. Miss Maldonado will teach all phases of vocal art, as she did in Philadelphia.

Musicales at L. A. Conservatory

LOS ANGELES.—A series of Fireside Musicales, scheduled for the second Sunday in each month, started in October. The series is held at the home of Mary K. Thomasset and is presented by the Los Angeles Conservatory of Music and Arts, according to Dr. Oscar Wagner, president and director. Appearing are guest artists, faculty members and artist-students. The first three list Josephine Antoine, soprano, formerly of the Metropolitan Opera; William Green, playing the Burnett Tuthill Clarinet Concerto; Sascha Jacobsen, violinist; Vernon Overmyer, pianist; Helena Sundgren in a program of Norwegian folk songs; and the Wilson-de Leon-Trusd Trio. The series is open to the public by invitation requested from the conservatory.

The conservatory also announces the inaugural concert of the Bach Memorial Scholarship Fund at the Wilshire Ebell Theater on Jan. 15, presenting the symphony orchestra of the conservatory, directed by Herbert Weiskopf, with Carl Post, pianist, playing Bach's D minor concerto, and a complete symphonic program.

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SOUND TRACK

In introducing this column it might be well to point out, at the start, that the scorn with which the composer of motion picture background scores is treated by some of his non-film confreres and the critics is, it seems to us, quite unfounded.

Much of the music of Purcell, Bach, Gluck, Haydn, Handel and Schubert—to mention but a few composers—was written to commission for the prime purpose of providing a pleasant background, or interludes, to social, ceremonial and theatrical events. We do not say that Haydn sold his soul to Esterhazy; why do we condemn composer "X" as having sold his soul to MGM?

Many of today's acknowledged greats have found in the film a stimulating challenge, among them Prokofieff, Honegger, Toch, Walton, Shostakovich, Ibert, Thomson, Antheil, Copland, Auric, Bliss and Castelnuovo-Tedesco. A hallmark of their greatness in this medium has been the integration achieved between score and film. Can one, for instance, think of Eisenstein's Alexander Nevsky and Ivan the Terrible apart from the accompanying scores by Prokofieff? Or Carnet du Bal and Crime et Chatiment apart from their scores by Auric and Honegger, or Things to Come apart from Bliss' music, or Of Mice and Men and Louisiana Story apart from the music of Copland and Thomson?

Symphonic Reworkings

Not all commercial film output reaches these peaks, of course, but one cannot ignore a medium whose musical form has intrigued virtually every contemporary composer save Stravinsky and Schoenberg, and whose musical output has had, consciously or unconsciously, so tremendous an impact upon the musical responsiveness of a public far larger than that which regularly attends opera and concerts, or listens to symphonic music on radio or records.

Nor is it quite fair to condemn film music by saying, "Yes, that's swell as background music for a picture, but how would it stand up if it were heard apart from the film, played in suite form like the music for Rosamunde or Handel's Water Music?" A great many film composers do make extractions of their film music; one of the most prolific in this regard is MGM's Miklos Rozsa. Others, like Franz Waxman, feel that their film scores do not lend themselves to such form changing.

Film Music in Concert Hall

Rozsa, despite the many concert hall versions of his motion picture music, insists that mere extraction of the material from the sound track is worthless, for film music is rarely written in formal manner, but in a continual-flow form. Preparation for symphonic presentation necessitates a virtually complete reworking in which merely the basic thematic material and certain programmatic moods are utilized. The score, structurally speaking, must almost always be new from start to finish.

Although both Rozsa and Waxman are among the busiest, most eagerly sought-after, and most frequent award-winning film composers in Hollywood, they find time for serious musical efforts apart from film composing.

Waxman Heads Music Festival

Waxman has just returned from a quick trip to England, where he huddled with librettist James Forsyth on his operatic version of Stevenson's Dr. Jekyll and Mr. Hyde—a subject whose macabre dramatic contrasts should superbly suit his style. For the past several years he has sponsored a Los Angeles Music Festival each spring, at which he has conducted a magnificent orchestra of top-flight studio instrumentalists in the Los Angeles or western premieres of such diverse works as Mahler's Third and Ninth Symphonies, Honegger's Jeanne d'Arc au Bucher and Fifth Symphony, Shostakovich's Piano Concerto (played by Jakob Gimpel), Prokofieff's Fifth Symphony and Strauss' Symphonic Metamorphosis—to name but a few. His seventh festival next May and June may bring the American premiere of Carl Orff's Carmina Burana, a choral and orchestral setting of mediaeval peasant songs.

FRANZ WAXMAN

Where Waxman's avocational talents have stressed the presentation of unusual music under his baton, Rozsa's are chiefly devoted to formal composition. His String Quartet is about to be published by Associated Music Publishers. Vox records is issuing his Theme, Variations and Finale, a work composed in 1933, and his Concerto for Strings, done a decade later, while his Serenade for Chamber Orchestra, commissioned by Nikolai Sokoloff for the LaJolla Chamber Symphony, will shortly be out under the Concert Hall label.

C. Sharpless Hickman.

Forbes Cutter Vocalists Engaged

Los Angeles.—Ewan Harbrecht, soprano, and Robert Sands, tenor, artist-students of Bell Forbes Cutter, were among those presenting music by Stravinsky in the recent Fourth Annual Festival of Contemporary Arts of the University of Southern California's School of Music. Miss Harbrecht is now in Europe. Mr. Sands, who sang all last season on the Fred Waring television show and is at present in New York to continue this affiliation, resumed study with Mme. Cutter here this summer. He is a Capitol recording artist. Touring with the Continentals Quartet, appearing at the largest night clubs on the East and West Coasts, is Garr Nelson. The group is booked for the Copacabana in New York in November. Paramount Pictures have signed Katherine Grandstaff for a seven-year contract.

Nadina de Sanctis Singers Heard

Hollywood.—Nadina de Sanctis, voice teacher, has been established here for the past ten years, following a successful career in Europe. She is a specialist in voice placement and complete training in opera, concert and oratorio. Prominent pupils of this studio include Georgia Laster, soprano (who had her entire vocal training with Mme. de Sanctis), winner of the Marian Anderson Award in 1951 and an Atwater Kent Award in 1948 Evelyn Tanner, who sang Hansel in Hansel and Gretel under Carl Ebert for the Guild Opera, and was an Atwater Kent winner in 1951; Dianne de Sanctis, Margery McKay, Robert Williams and Ilona Massey.

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THE CHOIR CORNER

By Leon Carson

HEINRICH SCHUETZ and SACRED MUSIC

October was the birth-month of one of Germany's greatest 17th century contributors to the sacred music field. Heinrich Schuetz was born on Oct. 8, 1585, in a town of Saxony named Kostritz. At the age of 87 he died in Dresden on Nov. 6, 1672.

Today much of Schuetz's sacred music appears to be something of a legend in this country, except when reference is made thereto by the historian, the musical researcher and an occasional organist or choir director. During the latter part of the 19th century considerable public interest in these sacred works was aroused by Karl Riedel, who collected and published a large number of the Schuetz compositions. It is interesting to note that Schuetz's tombstone bore the inscription "Seculi sui musicus excellentissimus"—the most excellent musician of his time.

In many ways he was rightfully called "the father of German music." Born a hundred years before Bach and Handel, Schuetz acquired, through a tremendous amount of musical study, the then new Italian Baroque style, and by ingenious assimilation produced the expressiveness and dramatic quality of the German church music. Thus, and strangely enough, out of the inspiration gained from Italy, a Catholic country, was he to become known as the founder of what might be termed typical Protestant sacred music.

Progenitor of German Oratorio

The Thirty Years' War (1618-48) prostrated art in the countries affected, but during most of that period Schuetz spent much time in Copenhagen, from there keeping German music culture alive. Incidentally, representing as he did the span between the early Italian composers and Bach, his influence on the latter became a strong one.

In reality, Heinrich Schuetz laid the foundations of the German oratorio, with his dramatic composition. In this he combined in masterly fashion the sonorous Italian style with the early phases of the German oratorio. This beginning included his Historia der Auferstehung Jesu Christi (Story of the Resurrection of Jesus Christ) (1623), and his Christmas Oratorio (Historia von der . . . Geburt Christi) (1664), this latter a work of no less artistic significance than that of Bach's Christmas Oratorio of a century later. His Die Sieben Worte Jesu Christi am Kreuz (Seven Words of Christ on the Cross) in which he depicted with a wide variety of expression the emotional import of each word, and the four Passions—one according to each evangelist—are also the first important fruits of German music in the sacred field.

A more intimate relationship between Heinrich Schuetz's music, which in addition to his sacred works also include madrigals and lieder, and the music-loving public of today, would not only prove interesting and pleasurable but would add much of value to present day knowledge of the musical values which dominated the German world of the 17th century.

Heinrich Schütz

A.G.O. Elects Officers

At the recent annual meeting of the American Guild of Organists the following officers were elected for 1952-1953: president, S. Lewis Elmer; vice-president, Seth Bingham; secretary, M. Searle Wright; treasurer, John Holler; registrar, James W. Bleeker; li-Harold W. Friedell and George Mead; Chaplain, the Rev. Roscoe Thornton Fousr, D.D.; councillors for 3 years, John Cartwright, Lillian Clark, Charlotte Lockwood Garden, Walter N. Hewitt, Norman Hollett, E. Bronson Regan, Reginald Mills Silby, Andrew Tietjen. The initial A.G.O. broadcasts of organ recitals, arranged by the committee on Radio and Television (Hugh Giles, chairman) attracted such enthusiastic national attention last May that another series will be given early this season. The 10th annual national Conclave of Deams and Regents, to which all members of the Guild are invited, will be held in Dallas, Tex., during the Christmas holidays.

The AGO announces the names of the successful candidates who took the 1952 Guild examinations, as follows: Fellowship, Walter Franklin Anderson, Ronald Kent Arnatt, Weeley A. Day, Royal R. Duckworth, Robert E. Lodine, Associateship, Corliss Richard Arnold, Shirley Bickhardt, Margaret Lothrop Budd, Florence Ann Clarke, Alinder B. Couper, Ronald W. Cross, Mrs. Everett L. Curtis, Wayne N. Deveraux, Herbert Gotsch, Bruce M. Hector, John H. Henzel, Henry S. Jacobs, Mary Eleanor Jones, Donald Glen Larson, Richard K. Lindroth, Robert Sutherland Lord, William Henry Mooney, Emily Dickson Pearce, Dale Hugh Peters, Robert C. Rayfield, Tom Vernon Ritchie, Marian Jean Scofield, Jean Swanson, Beatrice Ann Ulrich, John H. Upham, William Gerald White, Hazel Wilson. Choirmaster "A," Dana Cottle Brown, Gove B. Harrington, Peggy Rednour, Cecil A. Walker, Choirmaster "B," Rev. Joseph R. Foley, C.S.P., Rev. James R. King, C.M., Frank J. Sturm.

Choir and Organ Notes

Alfred Mann, associate professor of Music at Rutgers University, has been appointed associate conductor of The Cantata Singers. Arthur Mendel, the regular conductor, will lead two concerts this season, while Mr. Mann will prepare and conduct a third, consisting of works by Handel. . . . The 93rd Worcester (Mass.) Music Festival will feature a choral program on Oct. 22, with the Philadelphia Orchestra and Worcester Festival Chorus, under the direction of Boris Goldovsky, including Bach's Passion According to St. Matthew, with Mack Harrell, Janice Moudray, David Lloyd and Adele Addison, soloists. . . . Hugh Porter gave an organ recital at James Memorial Chapel, Union Theological Seminary, New York, on Sept. 21; compositions by Hanff, Bach, Simonds, Peeters, Alain were played. . . . Ernest Mitchell performed works by Rheinberger, Bach, Baumgartner and Vierne in a noon organ recital at Grace Church, New York, on Oct. 10. . . .

M. Searle Wright has been appointed organist and choirmaster of St. Paul's Chapel, Columbia University. He succeeds the Rev. Dr. Lowell P. Beveridge, who has been named professor of church music at the Virginia Theological Seminary.

MUSIC FOR THE CHOIR LOFT

Mixed Voices

LET ALL MORTAL FLESH, Arr. by Everett J. Hilty. J. Fischer & Bro., N. Y., 25c.

An anthem for 4-part (SATB) mixed chorus. An unusual arrangement from a traditional French Melody, Picardy, with text from the Liturgy of St. James, Paraphrased by Gerald Moultrie (1864). Begins with unison tenor and bass solo. Piano or organ accomp. The various contrasting moods are marked effectively for expression and general interpretation. Requires well trained chorus. Fine Alleluia conclusion. Vocal tessitura normal. Suitable, general service. 10 pages.

THE PEACE OF GOD, by Norman Coke-Jephcott. Galaxy Music Corp., N. Y., 15c.

A short, rather simple, melodic and dignified anthem for 4-part (SATB) chorus; suitable for use by average choir. Unusual text by Canon Edward N. West, D.D. To be sung a cappella. Accomp. for rehearsal. Easy singing tessitura. Suitable, communion and general services. 4 pages. Perf. time, 2 min.

For Solo Voice

THE SOULS OF THE RIGHTEOUS, by Myles B. Foster (Arr. by R. A. Gerson). J. Fischer & Bro., N. Y., 75c.

An interesting sacred solo for medium voice, with text from the Book of Wisdom. Begins with short recitative, followed by melodic air, musically and textually well phrased. Suitable for general or communion service.

FATHER, IN THY MYSTERIOUS PRESENCE, by Edward Harris. Galaxy Music Corp., N. Y., 60c.

An excellent musical setting to the familiar words by the Rev. Samuel Johnson; for low voice (C to D) Piano or organ accompaniment. The vocal line has an easy flow, commendable for its feeling of simple dignity and reverence in its style, as well as in its sympathetic application to the text. Suitable for any general service of worship, and communion. Perf. time, 2 min., 20 sec. 3 pages.

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FRANCES WIENER and LEV SCHORR, pianist and violinist, will present two sonata recitals this season in San Francisco, offering works of Strauss, Dohnanyi and Walter Piston as well as classic scores. In five years they have presented 40 sonatas publicly, none of these being a repetition.

New Dynamic Accentor Adds To Volume of Pipe Organs

GLOUCESTER, MASS. — A new electronic device which more than doubles the volume of a small pipe organ without impairing its true quality, and is named the Dynamic Accentor by its inventor, John Hays Hammond, Jr., was recently demonstrated in the Hammond Museum here, home of one of the world's finest organs. After hearing the brilliant young organist Richard Ellsasser play a program ranging from Marcello and Bach to Karg-Elert, Virgil Thomson and himself, this reviewer—like the majority of the audience—agreed that the new device is a notable improvement, not a new electronic organ, but an extension of the pipe organ. The Dynamic Accentor's chief virtues are economy of cost and space, together with the fact that the traditional organ timbre is maintained. The device may be installed on any pipe organ already in place, and the organist needs no new technique of playing. When it is utilized on large organs, it is claimed that improvement of quality and timbre results, though more hearings will be needed to establish its value in this particular. However, new effects are made available, with softer banks coming to the fore, as may be wished by the organist, again without any loss of true organ quality.

The Hammond Museum performances offered many facets of style. While not all those in the audience were convinced that any improvement was needed for this magnificent 140-stop organ housed in a Gothic chapel built specifically to suit its acoustic qualities, interesting and novel effects were achieved. In particular, Bach's polyphonic structure became all the clearer, with the softer stops brought to the fore at times when they had much to say. The organist made the most of the opportunities the device gave him, and his work was roundly applauded.

J. W.

Concerts for Paducah

The Paducah, Ky., Concert Association announces for 1952-3 a series of five concerts presenting Robert Merrill, Blanche Thebom, Iva Kitchell, the First Operatic Symphonette (20 instrumentalists and vocal quartet), and the American Piano Trio, all to appear in Tilghman Auditorium.

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MUSICAL JOTTINGS

Rosa Ponselle sang Ave Maria, playing her own accompaniment, and received a kiss of tribute from **Gen. Eisenhower** on a TV program at the Fifth Regiment Armory in Baltimore. . . . The Quartetto Italiano has been forced to cancel its American tour of 65 concerts, it was announced by **Henry Colbert,** American manager of the group because of illness of its first violinist, **Paolo Borciani.** . . . The **Dancers of Bali,** owing to demand for tickets, scheduled a return engagement at the Fulton Theatre from Oct. 27 through Nov. 8, following a tour to other cities. . . . **Lawrence Evans** has become affiliated with National Concert and Artists Corporation as an independent manager, it was announced by **O. O. Bottorff** and **Marks Levine,** heads of that organization. . . .

The ashes of the late **Frances Alda** were brought back from Italy by her husband, **Bay Vir Den,** who returned by plane to make funeral arrangements here. . . . A **Gilbert** and **Sullivan** series in New York is announced by a new company including **Martyn Green** and **Ella Halman,** both formerly of the D'Oyly Carte troupe. . . . **Regina Resnik** will sing Sieglinde at the Bayreuth Festival next summer. . . . **Gottfried von Einem's** opera The Trial, based on the novel by **Kafka,** will have its world premiere at the Salzburg Festival of 1953. . . .

The little house in Athlone where **John McCormack** was born is to be preserved as a memorial, and a scholarship fund established for the training of promising young singers by a Dublin memorial committee headed by **Frederick J. Bond.** . . . **Nat Ayer,** composer of many popular songs, including If You Were The Only Girl In The World, collapsed and died while walking in a graveyard near Bath, England. . . . **Henry Spitzer,** New York publisher of popular music, and former president of Edward Morris Music Co., and Chappell Music Publishing Co., was found dead in his apartment. . . . **Shostakovich** is reported by AP in a London dispatch to be writing a new opera in praise of construction projects in his country. . . . The members of the American company appearing in Porgy and Bess in Berlin gave an impromptu jazz concert in a night club, adding to their popularity with German audiences. . . . The N.Y. Cooper Union Forum Sunday evening series includes six "rehearsal concerts" by an orchestra under **David Broekman.** . . . **Joseph Blatt** has taken the post of director of opera production at the University of Michigan. . . .

Julius Ehrlich, last year conductor of Orquestra Sinfonica in Guadalajara, Mexico, is fulfilling guest engagements with the Wiesbaden Opera. . . . **Max Kowalski,** German composer now living in London, on Aug. 10 observed his 70th birthday, marked by commemorative broadcasts of his works in Germany, Austria and Switzerland. . . . . Some $11,000 was pledged for the American Shakespeare Festival Theatre and Academy of Connecticut, at a luncheon in Westport recently; it will include an orchestra pit making possible opera and other musical events, added at the suggestion of **Ezio Pinza,** one of the speakers. . . . A Musicians' Organization for Peace, formed on the initiative of **Sir Adrian Boult** and **Arthur Benjamin,** held its first meeting at Friends House in London. . . . The 450th anniversary of the Kassel State Orchestra in Germany is being marked with a festival in October. . . . The **Budapest String Quartet** recently visited Japan at the invitation of that country's Broadcasting Corporation, and appeared at Hibiya Hall, Tokyo, in two concerts. . . . The first annual music festival will be given at Madison Square Garden, Nov. 17, by the Federation of Jewish Philanthropies of N.Y., marking its 35th anniversary. . . . **Christine Palmer,** soprano, a registered nurse, made her debut as Musetta in Boheme with the N.Y. City Opera. . . .

Vittorio Giannini's new opera, The Taming of the Shrew, will be premiered in Cincinnati next Jan. 31 and Feb. 1, by the Symphony Orchestra and Music Drama Guild of that city, with **Thor Johnson** conducting and **Hubert Kockritz** as producer. . . . Nearly 100 conductors of groups throughout the U.S. (members of the American Symphony Orchestra League) attended four rehearsals of the Philadelphia Orchestra under **Eugene Ormandy** in the Academy of Music, and some took part in leading the musicians, at invitation of **Hari McDonald,** manager. . . . **David Poleri,** tenor, has been engaged to sing in **Tchaikovsky's** Pique Dame at the Teatro Comunale in Florence in December. . . . **Frederick Jacobi's** Serenade for Piano and Orchestra, composed in honor of the centennial of **Steinway & Sons** next year, will be premiered by the Indianapolis Symphony, Nov. 8, with **Menahem Pressler** as soloist and **Fabien Sevitzky** conducting. . . . The second **Arrigo Serato** Competition for violinists under 30 will be held by the Academy of Santa Cecilia Concert Committee, under auspices of the Italian Council of Ministers and the Minister of Education, in May, 1954, prizes are a million, 500,000 and 300,000 lire, and applicants should address the Secretary, 6 Via Vittoria, Rome. . . . A new short film called Images from **Debussy** had a Manhattan premiere by A.F. Films, Inc. . . . **Everett Helm's** chamber opera, Adam and Eve, will be staged in Berlin, Wiesbaden and Bremen this season. . . . New members of the Chicago Musical College faculty include **Martial Singher** and **Alexander Schneider.** . . . **Leopold Stokowski** will appear as guest conductor with the University of Illinois chorus and orchestra in the Vespro della Beata Vergine by **Monteverdi** on Nov. 12. . . . **Irwin Hoffman** has been appointed resident conductor of the Vancouver Symphony. . . . **Stefan Wolpe,** composer, is the new director of music at Black Mountain College in North Carolina. . . . A music series in Bermuda extending from late September to December was opened by **Cyril Smith,** British pianist. . . . **Peter Paul Fuchs** has been appointed artistic director of the Baton Rouge, La., Civic Opera. . . . Munich's Philharmonic Orchestra is appearing in London ior the first time this month, under **Fritz Rieger.** . . . **Joseph Alexander,** a member of the Brooklyn College music staff, was awarded the first annual $100 prize by the **Bernard Ravitch** Music Foundation for his two-piano work, Fiesta. . . .

A marble block from Jerusalem, obtained by the Israel Philharmonic Orchestra, was shipped to the U. S. as part of the tombstone of **Serge Koussevitzky** in the cemetery of Church on the Hill, Lenox, Mass. . . . **Otto Erhardt** staged a new Carmen production for N. Y. City Opera.

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NEW PUBLICATIONS IN REVIEW

Monteverdi's Life and Times

Claudio Monteverdi, Life and Works, by Hans Ferdinand Redlich (Oxford University Press, 204 pp., $5). Mr. Redlich's book sums up the results of the past decades of research into the work of Monteverdi, whose music appears more and more on the programs of our concert halls. The book goes deeply into the external conditions of the composer's time, answers many questions related to the sociological setup of this particular period and its influence upon artistic manifestations. Besides discussing the life of the master, it also gives a searching analysis of his work, and assays its stylistic peculiarities. Of special interest is the chapter on the opera composer, with notes on Orfeo, a work which nowadays is frequently revived. The book also discusses problems of editing and performing the works of this Renaissance composer. Several appendices give a bibliographical table of the works, a calendar of the most important events in Monteverdi's life and extensive bibliography.

New Music

High Voice and Piano: Paradise Songs, by Alexander Brent-Smith, are settings of five lyrics by Christina Rossetti of beautiful and thoughtful content. The settings are fairly simple, having an exotic harmonic basis and considerable graceful fancy in the vocal writing. The range is about an octave, from F to G. The texts are serious and philosophical, even religious in tone. Novello, London. H. W. Gray Co., N. Y.

Violin and Piano: Romanza by Markwood Holmes. An andante sostenuto air with a graceful swing and slightly *triste* melodic content. It provides opportunity for some vigorous double-stopping. 8 pages. Excellent for a closing recital group. Carl Fischer, Inc. 75c.

Piano: Expressions, op. 81, by Alexander Tcherepnin. Ten short pieces written last year by the Russian composer now resident in Chicago. In his own words, "the music is subjective, dynamic, and meant to give scope to a performer's expression of his own feeling in relation to the musical content." Some of these brief romantic works, though simply written, end in a different tonality than that in which they began, and simultaneously use different rhythmic patterns. Titles are: Entrance, The Hour of Death, Caprice, Silly Story of the White Oxen, Fleeting Vision, At the Fair, Barcarolle, Blind Man's Buff, at Dawn, and Exit. Leeds Music Corp. $1.50 in the U. S.

For Piano: P. Ben-Haim, Sonatina. E. W. Sternberg, Toccata. Israel Lives, Bagatelles for Piano, by Karel Salomon. Three issues of the Israeli Music Publications, the copyright of which has been assigned to Leeds Music Corp., N. Y., and works of three composers born and formerly resident in Germany, who are now citizens of Israel. The Sonatina of Ben-Haim is pastoral in manner, with lively dance themes, and contemporary color. Sternberg's Toccata is individual in quality, with some closely-harmonized chord blocks. Salomon's is a lighter, more graceful series of vignettes with descriptive titles.

String Quartet: String Quartet No. 1, by Silvestre Revueltas is a highly original, folk-inspired work, with strong rhythmic incisiveness. The late Mexican composer has provided a short score in two movements, with various changes of pace and mood. Southern Music Publishing Co., N. Y. Score $1.75, parts $1.75, both in U.S.

Voice and Piano: The Wish, by Mary Campbell, text by Edwin Markham, is a song for high or medium voice, beginning "Would I were a thrush to sing . . ."; the conclusion adding that the singer would voice a love song "you never hear." Charmingly simple, with vocal range from E to A (optional F sharp). Scherzetto, by Richard Hageman, is an individual work to a lyric by Alfred Kreymborg, posing a series of gay questions and answers, beginning, "Why is a kiss?" and ending with a gay invitation, "Come, little dear"; range, from D flat to E; a nice encore song. I'm Goin' to March Down to Jordan, is a Negro spiritual of buoyant sort, arranged by John W. Work, which has a 2 and ½ minute singing time, and is for high voice (compass, C to A). Reasons Why, with music by Gordon Young, and poem by Kay Russell, is a ditty telling why the singer adored a certain one, "But most because you went away, When you might have stayed!" It is a singable, intimate little number of three pages, with range an octave from F. Galaxy Music Corp. The first is 50c, the others 60c.

DOWN PUBLISHERS' ROW

Composers have been invited to submit scores of hitherto unperformed chamber operas in English (with accompaniment of 12 or fewer instruments), one of which will have a world premiere next year at the Adirondack Music Festival, Schroon Crest, Pottersville, N. Y. Works submitted will be reviewed by Wolfgang Schanzer, music director, and Milton T. Okun, producer of the series, and should be sent before Feb. 28, 1953. Further information is available by writing to the Adirondack Music Festival, Schroon Crest, 142 Montague St., Brooklyn, N. Y. . . . Aline Fairbanks, of Highland Park, Ill., has been appointed educational representative in the Midwest for Music Publishers Holding Corp. . . . The Musée de l'Homme of Paris has issued a catalogue of its folk recordings, prepared by the International Commission on Folk Arts and Folklore (CIAP), and published by Columbia University Press under the auspices of UNESCO for $1 (in French). . . .

Carl Fischer, Inc., has transferred its Cooper Square retail business to its modern, air-conditioned store uptown, at 165 West 57th St. The downtown store was closed on Oct. 1 after some 80 years of activity, and the space it occupied will be devoted exclusively to the expanding needs of the Carl Fischer wholesale business, an announcement states. The firm's publishing headquarters remain at Cooper Square. . . .

W. W. Norton & Co., Inc., New York, has published Thomas Morley's A Plain & Easy Introduction to Practical Music, illuminating various aspects of music in Shakespeare's day; the edition, made in conformity with modern spelling, is by R. Alec Harman, lecturer on music in the University of Durham, England. . . . Philipp Spitta's Bach appears in a new edition, the original three volumes in two, in the English translation by Clare Bell and J. A. Fuller-Maitland, costing $10 for the set (Novello & Co., London, and Dover Publications, Inc., New York). . . . Less profound by far, but useful, is The Blue Book of Broadway Music, by Jack Burton, listing chief works under composers' headings, and principal songs in shows (Century House, Watkins Glen, N. Y. $5).

A Hebrew version of Benjamin Britten's Let's Make An Opera was recently given by the Kibbutz Hasorea troupe near Haifa, Israel. . . . Ernst Krenek's opera Orpheus and Eurydice was presented in concert form at the Eighth European Forum at Alpach, Austria. The work, premiered at the Cassel City Theatre in 1925, has a libretto by the painter Kokoschka. . . . The Bedside Faust, a little book of amusing drawings by George Haimsohn, telling the story of that opera irreverently in text and pictures, has been published by Coward-McCann, Inc., New York. . . .

The Elizabeth Sprague Coolidge Foundation in the Library of Congress has commissioned Peter Mennin to write a chamber music work in honor of the 30th anniversary of the League of Composers. It is hoped the score will be completed in time for a spring performance. . . . J. Fischer & Bro. announce that, following the recent death of the company's president, Carl T. Fischer, "the present owners contemplate no change in the policy of the firm and intend to continue to follow the sound principles and standards established by the founder, Joseph Fischer, and his sons, the late George A. and Carl T. Fischer". . . .

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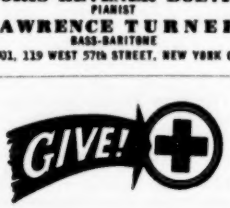

New Friends of Music Will Present Composers of Today

Details of the New Friends of Music season announced recently by Hortense Monath, president, include several new features. The directors emphasize that more programs are being offered, but the subscription rates of previous years have been retained. A feature will be inclusion of contemporary works and composers in the concerts. Aaron Copland and Darius Milhaud will appear on Nov. 2 and 14, respectively, on Series A. Paul Hindemith and Igor Stravinsky will be the guest artists on Dec. 7 and 21, respectively, on Series B. The Jan. 4 concert will present the Berkshire Quartet and Ernst Krenek, at the piano for his Two Biblical Songs, with Herta Glaz as soloist.

Copland will accompany Patricia Neway as soloist in his song cycle after Emily Dickinson poems. Milhaud's Cantate de la Mère et de l'Enfant will be performed under his direction, with his wife Madeleine Milhaud and other participants, in a program presenting also the Fine Arts Quartet of NBC and the duo-pianists Appleton and Field. Hindemith will perform, among other works, music written for lay groups and school ensembles, including his Ploener Musiktag. Stravinsky will present two New York "firsts," a revised version of his Concertino, and his new Cantata on Elizabethan songs, with Jennie Tourel and Hugues Cuenod as soloists; also his Octet and the suite from L'Histoire du Soldat.

The Philharmonic Chamber Ensemble, conducted by Dimitri Mitropoulos, will participate in the Nov. 16 program, playing the Symphonic Music for Nine Solo Instruments by Krenek, as well as works by Pezel, Purcell, Giovanni Gabrieli and Arthur V. Berger. The newly constituted New York Chamber Ensemble, on Feb. 15 under Franz Allers, will make its debut in the Abdalazer Suite of Purcell and the first American performance of Honegger's Le Dit aux Jeux du Monde. On Nov. 23 the Boyd Neel Orchestra of London will present Stravinsky's Apollon Musagete and scores by Corelli, Geminiani and others, in its first New York appearance.

The American Chamber Opera Society will offer three new productions for New Friends subscribers, Rousseau's Le Devin du Village and Purcell's Witch of Endor on Nov. 9 in Series B; and a restaging in English of Monteverdi's Incoronazione di Poppea, on Feb. 11 in Series A. Emphasis in other programs will be upon Mozart and old Italian masters. Quartets appearing include the Budapest, Juilliard, Fine Arts, New Music, the Berkshire Quartet of Indiana University, and the Walden Quartet of the University of Illinois. Among artists not announced previously will be Hortense Monath, pianist; Joseph Szigeti, violinist, and William Warfield, baritone, the last to be heard in a Missa da Camera by Alessandro Scarlatti. Jennie Tourel will also give a recital of old Italian songs, music of Mozart and Hindemith, with harpsichord and piano accompaniment.

M. Wood-Hill Works Listed

A leaflet is available listing the works of M. Wood-Hill, which include dramatic scores, those for orchestra and small orchestra, transcriptions, works for voice and chamber orchestra, chamber music, choral works (for men's, women's and mixed voices), published songs, and songs in manuscript.

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Juilliard School Opens Year

The Juilliard School of Music opened its 48th academic year with convocation ceremonies, attended by faculty, staff, and student body, on Oct. 8. Mark Schubart, dean, introduced the two speakers, William Schuman, president of the school, and Frederic Cohen, director of the Juilliard Opera Theatre.

President Schuman, who recently returned from Venice, where he represented the musical art as vice chairman of the American delegation to the UNESCO Conference o: Artists, discussed the accomplishments of that meeting. Mr. Cohen spoke on the future of the lyric theatre, giving his opinion that the artists will inevitably rebel against misuse of the mass-media of recording and communication, and that this will restore a badly needed sense of proportion to the arts.

The school announced that for the academic year 1952-1953, 275 scholarships have been awarded. This includes 199 students continuing at the School and 76 to students entering this fall. In addition, 19 scholarships have been awarded to young dancers.

Mannes School Launches Drive

The Mannes Music School on Oct. 1 launched a month-long drive to increase its scholarship fund by $100,000. Mrs. Throop Wilder, a member of the board of trustees, made the announcement, and for ten permanent endowed scholarships.

Two special courses for children, a pre-instrumental class and a recorder class, are being offered in the fall semester, according to Shirley Van Brunt, director of the preparatory school. Gertrud Bamberger teaches the recorder class, Jean Whitlock the pre-instrumentalist group.

Cleveland Institute Recitals

CLEVELAND.—The Wednesday Evening Recitals at the Cleveland Institute of Music, held in Willard Clapp Hall, were opened on Oct. 8 by Marie Simmelink Kraft, mezzo-soprano. They continue on Nov. 12, presenting Beryl Rubinstein, pianist; Dec. 3, Marianna Matousek Mastics, pianist; Jan. 7, Ernst Silberstein, cellist; Feb. 25, Joseph Knitzer, violinist; March 11, Irvin Buchman, baritone; April 8, Arthur Loesser, pianist; May 13, program of chamber music.

BACK FROM EUROPE . . . Betsy Culp Dorney returned from abroad to reopen her New York studio this month. With her here are her pupils, Marian Farina, holder of a Fulbright Award for study in Italy, and Lucille Manners.

Appointments on Peabody Faculty

BALTIMORE.—The appointment of Avron Twerdowski as new head of the cello department of the Peabody Conservatory of Music has been announced by Dr. Reginald Stewart, director. For the past seven years Mr. Twerdowski has been cellist of the Kroll String Quartet and the Musicians Guild. In addition to his teaching duties here, he will be cellist of the Peabody String Quartet. He succeeds Richard Kapuscinski, who has accepted a position at Colorado College, Colorado Springs.

George Hurst, young composer, conductor and faculty member, is the new director of the Peabody Orchestra. Although organized to give orchestral experience to the conservatory's instrumental students, the Peabody Orchestra is open to any qualified musician in Baltimore and its suburbs.

Mirovitch for Hartt College

HARTFORD, CONN.—Alfred Mirovitch has been invited to give a master session at Hartt College here, beginning Oct. 28, and comprising six lectures for teachers and pianists under the title "Command of the Keyboard." Mr. Mirovitch also will hold six master classes at his Carnegie Hall studio in New York on alternate Sunday evenings from Oct. 26, and accept a few private students.

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Eastman Names New Faculty Members

ROCHESTER, N. Y.—Two major appointments to the piano faculty of the Eastman School of Music have been announced by Dr. Howard Hanson, director. The newcomers are Orazio Frugoni, young Italian concert pianist, who has appeared with major orchestras of the Continent and is a principal artist for Vox Records, and Armand Basile, whose honors include the winning of the American Artist Award of 1952 sponsored by the Brooklyn Institute of Arts and Sciences. David George Rubin has joined the faculty of the English department, and new appointees to the preparatory department are Margaret Gilbert, who comes from the faculty of Juanita College, and Henry Rauch. Julius Huehn, appointed to the major voice faculty last spring, has assumed his duties. Gustav Soderlund, Eastman faculty member since 1928, has retired and is now abroad doing research into lesser known manuscripts in the Vatican library. Two members of the preparatory faculty have resigned, Mildred Stalker and Reginald G. Gerig, the latter to be head of the music department of Wheaton College.

Boston Univ. Lecture-Recitals

BOSTON.—The Wednesday evening Great Music series of lectures and recitals under the direction of Karl Geiringer are being presented by Boston University College of Music, opening Sept. 24 and extending through Jan. 7. Various aspects of the music of Bach, Handel, Haydn and Mozart are the subjects of the programs from Oct. 15 on, and the lecturers and recitalists from that date are John Hasson, Edith Stearns, Paul Preus, Samuel Walter, James R. Houghton, Klaus G. Roy, Jules Wolffers, Stradivarius Quartet, Edith Vogl, Francis Findlay and Allen C. Lannom, all of the faculty.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, New York 19, N. Y.; Editor, none; Managing Editor, Russell Kerr, 119 West 57th Street, New York 19, N. Y.; Business Manager, Grace Nylen, 119 West 57th Street, New York 19, N. Y.

2. The owners are: Music Periodicals Corporation, 119 West 57th Street, New York 19, N. Y.; Grace Nylen, 119 West 57th Street, New York 19, N. Y.; Marcella Schmoeger, 119 West 57th Street, New York 19, N. Y.; Pauline C. Reiners, 119 West 57th Street, New York 19, N. Y.

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Grace Nylen, Business Manager.

Sworn to and subscribed before me this 25th day of September, 1952.

[Seal] Russell S. Golde.

(My commission expires March 30, 1953)

MOUNTAIN MUSIC . . . PFC Bernard Barr, tenor, artist-pupil of Rhea Silberta, soloist with the Seventh Infantry Division Band, entertains troops in Korea. He reports that "the men seem to get as much pleasure out of Bach's St. Matthew Passion airs and operatic arias as they do from the show tunes of Rodgers and Hammerstein, Cole Porter and the Broadway writers, and very often request the song classics."

Rhea Silberta Artists Active

Singers from the studio of Rhea Silberta are active in opera, television and concert. Philomena Mendes sang the role of the Contessa in The Marriage of Figaro and Santuzza in the Cavalleria performances of the Amato Opera Company. Meda Westberg took the parts of Cherubino, Carmen and Azucena with the same group. Richard Vincent, bass, was heard in the summer theatre productions of Here We Go and later, in the Theatre De Lys, New York City. John Dugan, tenor, has just completed a 21-week starring engagement in his own show, a coast to coast telecast over NBC, and will shortly reopen in his own star TV spot. Richard Barr, tenor, is currently soloist for the popular and concert bands of the 7th Infantry in Korea. Marguerite La Porte has recently sung Carmen with the Amato Opera.

Robert Powell Artists Win Awards

Robert Kircher, baritone, takes the title role in Menotti's The Consul in the Cincinnati Music Drama Guild production of Oct. 14, 15, 16. Mr. Kircher, an artist-pupil of Robert Powell of the artist faculty of the Cincinnati Conservatory of Music, won the 1952 Cincinnati Summer Opera Auditions, and is co-winner of the Jane Frohman Scholarship. Another Powell pupil, John Alexander, has been re-engaged by the New Orleans Opera to sing Alfredo in two performances of Traviata. Sadie Ruth McCollum, winner of a Fulbright Award, is in Vienna studying at the Academy of Music there.

Premieres for Theatre de Lys

Three operas will receive their first American performances and four their New York premieres in the six-evening series at the Theatre de Lys, beginning Nov. 9. The schedule includes Kurt Weill's The Rise and Fall of the City Mahagony (American premiere) and John Blow's Venus and Adonis (New York premiere), Nov. 9; Dec. 7, Mozart's Apollo and Hyacinthus (New York premiere) and Blacher's The Tide (American premiere); Jan. 4, Darius Milhaud's Les Malheurs d'Orphée; Feb. 1, two American operas to be announced; March 1, Martin's Le Vin Herbé (American premiere), and March 29, Handel's Rodelinda (New York premiere). The series will be presented under the direction of Sheldon Soffer.

Worthington Opens Opera Class

Floyd Worthington began his season on Sept. 21 by singing the title role in Elijah in Huntington, N. Y. The baritone has opened his vocal and opera school in Carnegie Hall and expects to audition students in the next few weeks. The opera class begins this month. Mr. Worthington plans to give several master classes in voice throughout the country for teachers and advanced students.

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Summer Harp Colony Courses

CAMDEN, ME.—The Summer Harp Colony of America, founded 22 years ago by its present director, Carlos Salzedo, has closed a season which was attended by some 40 harpists from sixteen states and Canada, Cuba and Mexico, and ranging in age from 10 years to 45. Mr. Salzedo's students were prominent again in local music activities, and this summer he was soloist in a concert at Kneisel Hall, Blue Hill, and appeared in joint recital with Elyse Yockey in Manchester, Vt. This winter Mr. Salzedo will tour the continent as recitalist and with the Salzedo Concert Ensemble in which his fellow members are Jeanne Chalifoux, harpist; Ruth Freeman, flutist; and Marcia Barbour, cellist. He also will make long playing records for Mercury of music for harp solo and for two harps with Lucile Lawrence.

Glesinger Students Heard

Students at the Gertrude H. Glesinger studio have had a number of appearances recently.

Olga Zlatar, mezzo soprano, was heard in a recital of songs by Mana Zucca (composer at the piano) assisted by Richard Gant, tenor, at Carnegie Recital Hall. Olga Zlatar sang for the Mark Twain Association of New York and had several joint recital appearances in the Metropolitan area. Fourteen of Mme. Glesinger's students appeared in a voice recital at the Studio Club. Mme. Glesinger was heard in a joint recital with a group of her artist students at Carnegie Recital Hall in the late spring. Her annual Musicale was held May 17, 1952, at Carl Fischer Concert Hall. Lorraine Leroy, lyric soprano, appeared in August in a recital at the opening of the New Auditorium of the YMCA in Montreal, Canada. Erica Baro, soprano, recently toured Canada with a group of the Roxy Theatre of New York. A group of Mme. Glesinger's artist-students were in the cast of Michael Todd's A Night in Venice. Richard Gant, tenor, sang at the Radio Station WCOV in Montgomery, Ala., and will appear with the Montgomery Symphony Orchestra this fall.

Herz for Minneapolis College

Hermann Herz, conductor of the Duluth Symphony, has been re-engaged by the Minneapolis College of Music for the fall session, and will be in charge of the Opera Workshop and classes in opera, light opera and operettas, also private coaching in opera, lieder and oratorio. Day and evening classes will be offered, open both to singers coaching in opera and to auditors. Mr. Herz, a graduate of the Munich State Academy of Music, conducted opera and concerts in that city, in Switzerland, and in Johannesburg, as well as at the Berkshire Music Centre.

SUMMER HARP COLONY OF AMERICA, again directed by Carlos Salzedo (at right) at Camden, Me., this summer, included, among others, Elyse Yockey, Marilyn Costello, Edna Phillips, Lois Bannerman and Rebecca Wagner.

Delta Omicron Awards Made

Scholarship awards announced by Delta Omicron for the 1952-53 season include: $100 national scholarship to Delta Lambda Chapter, University of Pennsylvania; $100 founders scholarship to Delta Beta Chapter, Louisiana State University; scholarships to National Music Camp, Interlochen, Mich., and Berkshire Music Center; chapter achievement award to Delta Xi, New England Conservatory of Music; chapter progress award to Eta Chapter, Cincinnati College of Music; honorable mention to Psi Chapter, American Conservatory of Music, Chicago, in recognition of outstanding music programs; alumnae achievement award to Zeta Beta Chapter, Columbus, O. Finals for the Chopin Performance Contest, open to Delta Omicron senior and graduate students, will be held during the national conference. The award of $100 is offered by May West Owen of Denver, Colo., national chairman of patrons and patronesses.

The first annual exchange concert of artist members of Delta Omicron was held in Detroit under the auspices of Zeta Alpha chapter, with artists representing Chicago, Cincinnati and Detroit.

Delta Rho Chapter at Adelphi College, Garden City, N. Y., held its installation musicale and tea on Sept. 24.

Westchester Series Marks 20th Year

WHITE PLAINS, N. Y.—Mrs. Julian Olney will open the 20th season of her Westchester Subscription Series on Oct. 14 at RKO Keith's Theatre here, presenting the opening performance of Ballet Theatre's national tour. Subsequent concerts include a production of the New York City Opera (first time in Westchester), Oct. 28; Nov. 17, a return engagement of Don Juan in Hell, with Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorhead; Dec. 1, Philadelphia Orchestra conducted by Eugene Ormandy; Feb. 17, Koester and Stahl, European dancers, in their first American engagement; March 25, the Robert Shaw Chorale and Orchestra, Mr. Shaw conducting.

Winifred Cecil in Town Hall Series

Winifred Cecil, soprano, in association with Gibner King, pianist, will conduct a second session of The Joy in Singing this season at Town Hall on 12 Tuesdays, Nov. 11 through Feb. 17. This series, under the auspices of the Town Hall Music Committee, was inaugurated last winter by Miss Cecil. Each event is, in effect, a recital with six to eight songs performed by different singers. Miss Cecil gives the background of each song and of its composer. Audience discussion and questions are encouraged.

Santa Cecilia Opens New College

The Santa Cecilia Academy in Rome has opened a new residential college at the Foro Italica on the slopes of Monte Mario, on the northern outskirts of the city. This modern building is designed to accommodate male students from abroad as well as Italians. Courses are given in composition, conducting, chorus and solo singing, piano, strings, and other orchestral instruments.

Barbini for Toronto Conservatory

Ernesto Barbini has resigned from the musical staff of the Metropolitan Opera to join the faculty of the Royal Conservatory of the University of Toronto.

Florence Mercur Touring

On Oct. 29, Florence Mercur, pianist, begins her eighth consecutive coast-to-coast tour to fill 22 dates.

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